

61  
"The Drama Microbe," by Arthur Edwin Krows



BENNY SWEENEY  
PERCY HELTON  
and "JASPER"  
in  
"YOUNG AMERICA"

Drama—Motion Pictures—Vaudeville



Copyrighted, 1915, Chas. Frohman, Inc.  
 Dame Quickly (Kate Sergeantson) warns the young man (Reginald Denny) in Barrie's "Rosalind" not to awaken her tenant (Marie Tempest) whose rooms he has invaded to dry his coat before continuing his walking tour.



Bangs, N. Y.  
 Marie Chambers who gives an admirable performance of Mrs. Hillary Bronson in "Cousin Lucy."



White, N. Y.  
 Frank Lalor as 'Dr. Josiah Smythe in "Some Baby" points with pride to the product of his "Elixir of Youth." The astonished woman in the case is Emma Janvier, who plays the part of Alvina Smythe.



White, N. Y.  
 Vivienne Segal makes Mizzi, the little flower girl in "The Blue Paradise," as winsome as she is romantic.



White, N. Y.  
 Inez Plummer as Eugenia Bruce in "The Last Laugh" entertains Edward Abeles as 'Jim, whom her father believes to be his creation.

## UP AND DOWN THE RIALTO



# THE NEW YORK DRAMATIC MIRROR



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## THE DRAMA MICROBE

Discovered by Stuart Walker and Isolated by Him at the Portmanteau Theater

By ARTHUR EDWIN KROWS

IT was a foregone conclusion that sooner or later, with playhouses getting smaller and smaller from season to season, that some one would discover the microbe responsible for forty-nine theaters in and about Times Square, for instance. The discovery came, quite conveniently for the current issue, in the Portmanteau Theater, evolved by Stuart Walker from a number of parcels delivered at the Christodora Settlement House over on New York's lower East Side. As the theater-building itch is quite a universal thing, the Portmanteau is prepared, at a few minutes' notice, to pack up into the same few parcels and board a carry-all for exhibitions in Skaneateles or Timbuctoo. While the stage collapsible into vest-pocket proportions is something quite new—adaptable in size for enterprising young men to give them as surprises to their fiancées, or for novel favors at dinner that cost a mere trifle of \$2.100 apiece—practically every period of the drama has had its portable theater, from the wagon of Susarion, the cart of Elizabethan strollers and the booth of the Restoration in England, to the automobile "trailers" of the Théâtre Ambulant Gemier which went into liquidation about 1911.

That the Portmanteau Theater, designed by Stuart Walker, practical man of the theater, for six years playreader and general stage-manager for David Belasco, is also operated by Stuart Walker, poet and dramatist, is a matter for public congratulation, for thus is assured a consistent adaptation of means to a worthy end. The opening of this very newest of diminutive theaters—and past seasons have seen the start of so many that the proportions of a "movement" have been attained—is significant chiefly from the physical side, even though the plays presented in it are excellent of their kind.

It appears that the Portmanteau Theater arrives at its name because the entire stage and equipment may be packed into ten boxes for ready transportation from one place to another. This is a sort of catch expression to most people who are not aware that some of the boxes—one in particular—are sixteen feet long; but this really doesn't matter as long as the facility is there. Lest one should construe this into an accusation of deliberate deceit, let it be recorded that there are other boxes not over four feet long, that the longest is very narrow, and that all of them are easily lifted. At first flush this would seem of greater interest to managers than to playgoers; but it is quite the reverse to those in small places, whose hunger for theatrical entertainment is never wholly sated, even by good acting of better plays, because of inadequate settings of old "town halls." Just as Mahomet, who, when the mountain wouldn't come to him, knew what he could do, so the Portmanteau decided to go to those potential playgoers who couldn't reach perma-

nent playhouses. All the Portmanteau requires is a room large enough to accommodate the audience on chairs there provided—for it does not attempt to bring seats too—and a mere fraction of the space for the stage. This space need not be much higher than its proscenium arch, which is, perhaps, ten to twelve feet square. The "gridiron," which in most theaters is high above the stage for the attachment of drop curtains to be raised vertically, without folding, up out of sight, does not pretend to lift drops here, although it supports them in place on the scene; and the front curtain, in the form of traverses, slides laterally off in halves into the wings.

For convenience in changing settings, the simple heritage of the Elizabethan theater known as "alternating" stages—familiar throughout the interval between then and now, as the "carpenter's scene" or "drop in one" or "drop in the olio" in particularly vaudeville houses where the monologist or singer of topical songs makes noise enough in front to drown out rumbling and hammering behind, and lately known in America in more original form, through the productions of Margaret Anglin, Granville Barker and others—is employed. This celebrated arrangement is nothing more than a simple platform before the curtain, having an unchanging conventional front, upon which the action takes place while the setting behind the curtain is being changed. So, as in Shakespeare's time, there are no waits save those necessary for rest and meditation.

It seems somewhat unfortunate that the structure of the Portmanteau postulates this forestage at all times, for there are plays to which the "picture-frame" is almost vital—where a stepping-out upon the conventional front is harmful to the illusion. If the proscenium arch could be moved forward at such times so as to include the forestage there would be a great gain; but, as it is, with the necessarily cramped confines of the inner stage, the actors cannot seemingly stay there altogether during an action that might require it. None of the plays presented at the early performance under consideration—all were of fanciful character save an "interlude" before the curtains, which endeavored to suggest a "place" by decoration of the conventional front, and which was greatly aided by its costumes of a century gone—were "realistic" enough to require limitation to the inner stage. Was the inner stage large enough, retention of the forestage during "realistic" plays might prove a benefit in removing the picture far enough to give the entire audience proper perspective. As it is at Christodora House, the first row of seats was almost close enough to the forestage—which came down a step from an elevation of perhaps twelve inches above the floor—for spectators sitting there

to put their feet upon it. The intimacy was just a little too personal for make-ups gauged for stage lights, "atmospheric" settings, and for acceptance of the pretty convention that people speak in verse. Elsewhere than in Christodora House, where the available hall is not spacious enough to show off the theater to full advantage, the Portmanteau, removed to better distance, would almost certainly afford a better conception of its merits as a theater.

Perhaps the greatest wonder of the Portmanteau, rightly emphasized by Mr. Walker in the descriptive slip sent with his invitation, is the system of lighting, controlled from a complete "board" of switches and dimmers enclosed in a zinc-lined box off-stage. This operates two rows of border-lights overhead, one row directly inside the top of the proscenium arch, and the other further back, above a sort of second inner stage—which would make the stage proper perhaps ten by ten feet, and so large enough for some "realistic" plays without using the platform—and two flood-lamps, concentrating a great quantity of illumination, one at either side, "masked" by a vertical strip of braced canvas, to light the forestage. By the newest principle, these powerful lights—unlike the old arc-lamps—may be dimmed. Of particular interest is the "horizont," a dead-white concave background made of canvas held smoothly in position by two appropriately curved iron frames at top and bottom, and against which colored lights in the second border may be thrown, for any variety or gradation of sky "effect." The horizont—they called it "cyclorama" when colors were painted on it, and it was moved up and down or sideways from one kind of sky to another—is one of the very newest toys that promise to become regular instruments in the temple of Melpomene. A permanent one—the first of its kind in this country—is in the Neighborhood Playhouse, another Settlement institution in New York.

At Christodora House, the performances will not be given for the general public, but for the entertainment of those affiliated, and will shortly be made to show activities of the Settlement. In time it is hoped to have plays written by the young people there—the scenery planned, built, and painted by them, the costumes contrived, woven, and sewn by them. Children's plays lately presented there will, in time, occasionally give place to works for older people. This is all apart from performances to be given when the Portmanteau takes to the road. For that time, Mr. Walker maintains an excellent company of professional actors, together with a staff of carpenter, electrician, property-man, and stage hands. So, throughout the season, it will be available, as the circular states, for exhibition in homes, clubs, and schools—nearness no object.

ARTHUR EDWIN KROWS.

## MADAME CRITIC

If good wishes could have brought about the most brilliant success of the season, I am sure "Hit-the-Trail Holliday" would have scored that enviable record—excepting, of course, any other play from the pen of the same author.

On the opening night of the latest George M. Cohan comedy, the Astor Theater was packed to capacity with an audience gathered there through the most sincere interest in one slight, nimble, lightning-brained youth—I can never think of him as really grown up, although he does accomplish such stupendous things—who because of his cleverness and ability will never be able to count his friends.

"A regular Cohan audience," remarked one man, who ought to know.

Of course, a great many people were interested in the handsome Niblo, star of the occasion; but, with all his personal attractiveness, Niblo is George's brother-in-law, and that in itself would be sufficient to draw a crowd, even if Niblo hadn't won a reputation for himself in distant parts of the world as well as in our own little town. Everybody wished him well, because he was Niblo and because he was related to George. And hadn't George written a play expressly for his brother-in-law? George, who is so modest, but so busy that he has the right to go about proclaiming both facts, only he doesn't. And he is never too busy to write a play when it is needed, or to hold out a helping hand to somebody out of a job, either. "Any actor can stop George M. Cohan on the street and be sure that he will be listened to with courtesy," is what the actors say about him. And if the list of Mr. Cohan's good deeds in behalf of those in distress could be published it would make a great many more people become Cohan admirers.

Once upon a time, in common with the idea of some others who knew but little about Mr. Cohan, I believed him to be simply one of those irrepressible American spirits that deludes itself into thinking that the world is its football. Young Cohan was irritating by reason of the ease with which he stamped his personality upon anything he wished to give the public. His assurance was colossal, but there was genuine ability back of it, and an unceasing power to keep going whatever sort of work engaged his attention for the moment. And that factor in his success, labeled a Cohan audience, kept growing and growing until there are Cohan audiences everywhere, for they know what George can do, and they are willing to devote a respectful interest to any and all of his efforts, whether they are musical comedy, farce, or tragedy.

"George! George!" not "Cohan" or "author," came the cry on the opening night. That told the story.

Most of the critics were present, although there was another premier scheduled; and the feeling of good will was in evidence among them, too. This despite the terrific heat, which drove people to the sidewalks during the intermission. I saw Diamond Jim standing on the curb. His diamond safety bicycle ornaments, placed at intervals along his shirt front, seemed to flash heat. That other Jim—Gentleman Jim Corbett—stood near, admired at a discreet distance by groups of mere males. One critic who wore evening clothes, and couldn't disguise his discomfort, good naturedly, confessed that he attired himself in this fashion because his wife wanted to wear an evening gown, so she could be as cool as possible. Now, I call that a true test of husbandly devotion, and any man who would do such a thing on such a night must be as nice at home as he is in public.

"Hit-the-Trail Holliday" lacked just something which it didn't have. Any number of people said so, and they meant it. It offered no surprise, except when the bartender stopped studying his sermon on temperance long enough to take a real drink from a flask one of his converts had surrendered. The audience had hopes then that the slow first act and a mild second had not been in vain. The regulars didn't hesitate to say that they kept hoping Holliday would go

back to keeping bar, after all—but he didn't. Besides, what would the minister's sweet little daughter have done? One couldn't fancy her as the wife of a mixer of drinks, even if the playwright had thoughtfully sought to equalize her social standing with that of Holliday by making her a manicurist.

But Holliday as a follower of the great grape juice leader, with "nearly beer" as a medium for earning a livelihood, was not so appealing as the dispenser of a variety of concoctions. Katherine La Salle was a charming and sympathetic minister's daughter, but her make-up gave her the look of an interesting convalescent instead of that pink-and-white beauty we have been educated to expect of young women who are constantly brought in touch with palms and finger



JED CUSICK, THE EXPRESSMAN (JOSEPH ALLEN), IN "HIT-THE-TRAIL-HOLLIDAY," RELUCTANTLY SWEARS OFF HIS ALLEGIANCE TO DEMON RUM, NOW THAT PROSPERITY HAS COME TO JOHNSBURG THROUGH THE ACTIVITIES OF THE BARTENDER-EVANGELIST, HOLLIDAY (FRED NIBLO). LORENA ATWOOD, AS MRS. TEMPLE, AND KATHERINE LA SALLE, AS EDITH HOLDEN, LOOK ON WITH APPROVAL.

nails. "Hit-the-Trail Holliday's" love theme left a great deal to the imagination. There was practically no love-making in it, yet when the minister suddenly began the marriage service, just as the last curtain descended, we realized that in the affection element Mr. Cohan had suggested what the man and woman thought and felt without pouring it out in flowery speeches or kissing scenes. Holliday never once talked down the back of the girl's neck to tell her he loved her, nor did she tell her love; but they knew and we knew, for she planned all his plans for him before he thought of them; inspired him; sympathized with him, and believed in him. Really, in this day of the eternal question, "How can a man know that a woman loves him?" Mr. Cohan has given us a very delightful illustration—the real answer. And Holliday, having traveled along Broadway for some seasons, was quick to appreciate the minister's daughter.

When an actor has been called "the handsomest man on the stage," it seems inconceivable that there should be anything the matter with his face, doesn't it? Yet Hamilton Revelle, who has at last succumbed to the lure of the pictures and is starring in several fresh films for the Metro Company, recently had the surprising experience of being called aside by his director, who frankly informed him that two small black moles, which ordinary stage-managers had formerly pronounced a genuine asset, were decided blemishes, which were bound to detract from his appearance in the "close-ups" for being photographed for pictures is like being placed under a microscope.

Although Mr. Revelle and his moles had been so closely associated for so many years, he obediently followed the director's advice and hid him to a beauty specialist, where he was informed that the ordinary

price for removing the defects by the application of some caustic would be fifty dollars each. Revelle was astonished, and said so, whereupon the doctor tried to soothe him by explaining that his women patients paid such a sum without murmuring. Revelle decided to think it over, with the result that he found another doctor—one who did not claim exorbitant fees, but who would do the work for five dollars per mole. Result—the handsome Revelle is now face perfect.

He learned from the beauty specialist that business has increased fifteen per cent. for the moving picture directors are getting very particular about every little wrinkle, wart, mole, or any kind of blemish on the faces of their actors. One very pretty actress, who, to my knowledge, looks twenty years younger than she did a few months ago, owes her rejuvenation to a beauty doctor. This woman, who now looks like a sweet, fresh-faced young girl, permitted her face to be cut and drawn about the forehead, ears, and under the chin, and seams taken in the remaining skin. The work required six weeks and cost her exactly \$5,000; but she now looks younger than her young and good-looking leading man, and that must be an intense satisfaction to any actress.

A letter from Mr. Herbert A. Schloss, attorney, of Baltimore, shows that not every one wishes for an uplift in the expression of English on our stage. Mr. Schloss believes that slang has its appeal, and he tells why in an interesting letter, which follows:

"DEAR MADAME CRITIC:

"You will pardon this expression of opinion from a nobody, yet it is earnest and well intended.

"In your write-up for Sept. 1, you express yourself as believing that we are on the road to the use of better English in dramatic dialogue. Had you been a contemporary of any of the great dramatic artists who wrote in either Greek, French, Spanish, or English, you would probably, as a dramatic critic, have damned their dialogue, and advised them just what words would have been appropriate.

"Is it not a fact that drama is estimable only in so much as it mirrors the times; and is not the speech of the time a part of the age? Would you advocate a pseudo drama of stilted dialogue, pleasing only to the delicate ear of the dilettante? I am tempted to query, of what advantage have the professed critics been to the drama? In forging the Law of Unities around it, or in incubating those theories which bore fruit in the French Classical Drama?

"Is drama constructed for the critics or the people? If for the people, why, then, will critics persist in their coercion of play managers and dramatists, to have them incorporate their half-baked theories into the art? If our captious critics, Little Theater "angels," canting uplifters, and dull virtuosi succeed in their efforts to inflict their educated ideas upon the "box office" manager, they will have led the drama to oblivion.

"Modern dramatic dialogue needs no uplift. It speaks in a slang which is truly representative. It interprets and reflects the average of life in modern and unartistic America. It is O. K. Drama, and its methods of expression, no more than the age, can be forced ahead of its time. Critics, hands off!"

MARIE B. SCHRADER.

A STATEMENT issued in Berlin comparing the business of the theaters with those of Paris during the season just closed shows to the distinct advantage of Germany. In Paris all of the theaters are reported to have played to 800,000 francs during the Winter. In Berlin one house alone, the Berliner Theater, played to 130,000 marks, or 150,000 francs.

"The easiest way to make both ends meet," Ernest Cossart declares in his best comedy vein, "is by simply keeping straight."

"Actresses are not necessarily expert mathematicians," Wallis Clark declares, "though they do make their figures count."

"After viewing the pictures of the new chorus of the Italian Opera company," comments Clara Blandick, wittily, "we can turn with relief to the picture of those who have been cured of something by something."

# Personal

## A REMINISCENCE

By GEORGE L. NORTON, EDITOR MARINE JOURNAL

A pleasant visit from Pearl Wight, a prominent citizen of New Orleans, last week and of which mention was made in our personal column, gave us an opportunity to recall many interesting incidents that occurred during the thirteen years we spent in the Crescent City at which time we met Mr. Wight almost daily. In fact, when we were first appointed harbor master he gave us desk room in his office near the levee where the shipchandlery store of the old firm of Woodward & Wight was then located. Before leaving, our friend asked us if we had forgotten being interested in a theatrical company in the Crescent City at one time. As we recall the adventure, it was the first winter, 1872 or 3, that the new Varieties

zens we were encouraged to try the experiment. That veteran manager Ben De Bar, the owner of the St. Charles, one of the best known actor-managers in the Southwest in those days and one who had made himself popular both North and South in playing the character of Falstaff, in which he had the advantage of looking the part even off the stage, agreed to take a one-third interest in the venture with Mr. Ryer and myself. When the curtain went up on Monday, the first evening, the house was filled, the performance heartily applauded and continuing so throughout the six days, the term of our contract for the company and theater.

During rehearsals James Bradley, who was to play the part of the Mississippi River steamboat captain, visited the steamboat *Natchez* several times to study

Thomas P. Leathers's temperament, dress, etc., so as to be able to impersonate this veteran captain and owner of the steamboat that had lost the famous race with the *Robert E. Lee* from New Orleans to St. Louis in 1870. Captain Leathers was over six feet tall and well proportioned. Mr. Bradley was of like build, so that he was able to make up a perfect counterpart of the former, and when he came on the stage, the resemblance to this great river navigator was so perfect that the applause of the audience was hearty and long. George Clarke was cast for the leading male part, George Peyton; while Isabel Freeman Norton played the important part of the heroine, Zoe, *The Octoroon*. Our company was a very efficient one, thereby giving an excellent performance. The newspapers gave the enterprise excellent notices notwithstanding our fear of the contrary, which fact aided in our ultimate financial success. Our expenses were unusually heavy, for the reason that to retain these artists a week beyond the time set for their return North it became necessary to pay their railroad fare.

Many of our readers in New Orleans yet living will remember those in the cast of *The Octoroon*, for with one exception (Isabel Freeman Norton), they had performed the *Winter* just ended in the New Varieties Theater. The principals in the cast as we remember them were George Ryer, who played the part of Old Pete, some such a character as Uncle Tom; George Clarke, at one time leading man in Augustin Daly's company, George Peyton; Augustus Pitou, manager for years of Chauncey Olcott and also the Grand Opera House in this city, Jacob McCloskey; Stuart Robson, Salem Scudder; James Bradley, Captain Ratts, representing Captain Leathers; Frank Murdock, the Indian; Isabel Freeman Norton, Zoe; Jennie Murdock, Paul. All of the company mentioned, as far as I know, excepting Mr. Pitou, have crossed the Broad River, while the writer is the only one living of the three managers who took a chance on producing such a radical sectional play as *The Octoroon* in the South but seven or eight years after the Civil War.

## THE PUBLIC AND THE THEATER

(Philadelphia Ledger)

The love of a good play is probably as keen as it ever was, despite the childish desire for an easier form of amusement which even the wisest may feel from time to time. If good plays sometimes seem to fail as often as they succeed, the reason may not be solely a debased public taste. The critical faculty among the theatergoers is weak enough, to be sure; but in the mass they appreciate the best, though they, too, often put up with the worst. A play, however, by the very conditions of its production, cannot long linger between success and failure; it cannot, like a book, wait for recognition. Poor stage management, an ineffective cast—any number of minor contingencies—may wreck it on the opening night. The commercial theater is always running these risks, simply because it is commercial. The managers who are complaining of their ill luck might ask themselves if they really know a good play when they see it, and if they are competent to put it on when they have accepted it. The movies would not draw crowds away from theaters, even at a lower price, if in the past theatergoers had not been so often defrauded in their just expectation. It is less annoying to waste twenty cents than two dollars.



GEORGE POMEROY GOODALE.

A committee of citizens of Detroit has taken in hand the arrangements for a memorable tribute to the oldest living dramatic critic continuously employed on one paper. The recipient of this deserving homage is none other than George Pomeroy Goodale, dramatic editor of the *Detroit Free Press*, known in theatrical circles from one end of the continent to the other. On Oct. 16 a dinner will be given at the Detroit Athletic Club in honor of Mr. Goodale's fiftieth anniversary as critic of the *Free Press*. Invitations have been sent to friends and admirers in all parts of the United States. Mr. Goodale was born in Orleans, N. Y., Aug. 12, 1843. As a boy he worked in a printing office, and for many years was city editor of the *Detroit Free Press*, also writing the dramatic criticisms; but it was in 1865, after the close of the war, that he formally assumed the duties of dramatic editor of that paper. Until William Winter retired from the position of dramatic editor of the *New York Tribune* as dramatic editor July 12, 1895, whereas Mr. Goodale began his career in October of that year. How many players are still alive who came under Mr. Goodale's critical microscope in his budding years? If there are any such alive *The Mirror* would like to hear from them. He is now in the ripe old age of seventy-two and in comfortable circumstances, as may be inferred from the fact that he is president of the Free Press Printing Company; but he is as active as a man in the fifties, and if he has foregone his annual trip to New York we are not aware of it. *The Mirror* extends congratulations, and hopes he may continue in harness for many years to come.

Theater was opened. Its manager was Lawrence Barrett, an eminent actor in Shakespearean and romantic plays. Mr. Barrett had got together one of the most capable stock companies that could be secured from the theatrical profession in New York City. Among them were George Clarke, Stuart Robson, Augustus Pitou, George Ryer, James Bradley, Frank Murdock, his wife Jennie, and others. The leading women were Augusta Dargon and Marie Gordon, the wife of John T. Raymond.

The Varieties season was to end in a week, when George Ryer suggested to the writer that we rent the St. Charles Theater, employ those of Mr. Barrett's company we required, transfer them to that old Southern playhouse, the St. Charles, for a week and try the experiment of putting on Dion Boucicault's great play, "*The Octoroon*, or *Life in Louisiana*," a play treating of Southern plantation life, and see how a New Orleans audience would receive it. Upon obtaining the opinion of influential friends and citi-

ATWELL.—It is indeed gratifying to record the return of Ben H. Atwell to the scene of his former glories. He has just been engaged to succeed H. H. Niemeyer as press representative for "Stolen Orders," at the Manhattan Opera House. It was during the run of "*The Whip*" at the Manhattan that genial Ben made a name for himself as an enterprising and resourceful publicity man. His success in handling this production was so pronounced that, at the conclusion of its run, he was engaged as press representative at the Hippodrome. He remained at the big playhouse until motion pictures were installed there last Spring. Since then he has been in charge of a newspaper syndicate.

ARTHUR.—Julia Arthur, who retired from the stage in 1899, two years after her marriage to Benjamin Pierce Cheney, of Boston, is planning to return as soon as a suitable play can be found for her. Miss Arthur was for many years one of America's best known Shakespearean actresses. She made her first appearance on the stage in 1883 with the late Daniel E. Bandmann, and toured all over the United States before she was twenty years old.

BROWN.—Robert W. Brown, managing editor of the *Louisville Times*, announces his departure from the journalistic field to engage in commercial pursuits, much to the regret of the fraternity. Mr. Brown is a progressive man, closely identified with the prosperity of this city. He was formerly dramatic critic on the *Courier Journal*, is Past Grand Exalted Ruler of the Order of Elks, and was at one time prominently considered for the presidency of the National League of baseball clubs.

CAPELLANI.—Paul Capellani, leading juvenile of the *Comédie Française* in Paris, has arrived in New York to play with the *Théâtre Française* in New York. He has seen active service with the French army, and was wounded during a battle in which his brother was killed.

DANTREE.—George M. Dantree, of Toronto, Ont., was in town last week, reviving old acquaintances and acquiring new impressions of Broadway, principally asphalt and heat. Sundry seasons ago Mr. Dantree was leading tenor with Henry W. Savage, and although now a practicing physician, he still keeps in touch with things theatrical by acting as *THE MIRROR*'s very efficient correspondent. Asked how he liked Longacre in eruption, Mr. Dantree parodied Nora Bayes's ballad: "Goodness me, how Times Square changed—

Since Dan Tree was a boy."

HUHN.—Hugh H. Huhn, dramatic critic of Memphis, is bringing out in Sunday's edition an interesting serial in the form of personal sketches, "Great Actors and Actresses I Have Met." Richard Mansfield, his personality and incidents of his tours South, was the first. Louis James, with many anecdotes of his unique personality in tragedy and comedy, followed, and Julia Marlowe is the subject for the third sketch, all illustrated.

KORFF.—Among the new talent engaged for the Irving Place Theater by Director Rudolf Christians for the new season, the most prominent is Arnold Korff, who for sixteen years has been a favorite of the Vienna playgoers at the famous Hofburg Theater, where he succeeded Josef Kainz, one of the greatest German-speaking actors of the present generation, who died some years ago. Special interest attaches to the personality of Mr. Korff, as he is an American by birth, a native of St. Louis. He was for some time a civil engineer in this country and did not turn his attention to professional acting until after visiting Europe. The Irving Place Theater's opening is set for Sept. 29, when Ibsen's drama, "*An Enemy of the People*," will be the bill, with Mr. Korff in the leading role.

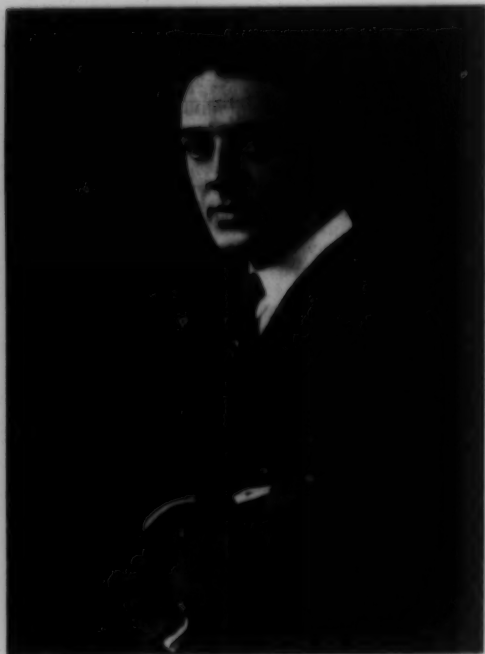
"It is almost as difficult to live up to a good reputation for acting," laments Harold de Becker, "as it is to live down a bad one."

## A DIAGNOSIS OF CRITICISM

### Disabilities Under Which Reviewers Labor

A writer in the *Unpopular Review* has contributed "A Diagnosis of Dramatic Criticism." Whoever the diagnostician is, he gives a most intelligent account of the situation in England, France, and the United States. Of the status of our criticism, he says in part the following:

In America to-day we discover an anomalous situation. Dramatic criticism is in bondage to the advertising manager and to an absent-minded and sentimental public. Commercialism! "You have no newspaper dramatic critics," said the correspondent of a noted French journal to the writer. "There are men, clever, conscientious men, who write, even signing their contributions like our feuilletonists; but they labor under many disabilities. Most of them lack technical scholarly preparation for their task. They criticize an ancient and exacting art without an accurate knowledge of, or deep interest in, the classical traditions of the past. Such knowledge, such culture is an indispensable critical asset for even the most popular or philistinistic interpretation of plays and



White, N. Y.

WILLIAM COURTENAY,

Playing the Dashing Captain Redmond in "Under Fire."

acting. A critic must be a student (not a pedagogue) first, and a journalist afterward. American critics are not in earnest; they try to be 'cute' instead of clear; they 'turn out' their copy instead of thinking it out. They write too fast. They write too much. The fact that they disagree in their judgments with disconcerting regularity goes far to prove that they lack, most of all, what Anatole France calls an 'exactitude presque didactique.'

The newspaper critic naturally has ready his answer to these strictures. He admits that he makes no search for principles, attempts no analyses, wages no campaign of public education, and claims that it is not the function of American newspaper dramatic criticism to do so. "My theatrical notices," he says, "comprise only one department in an intensely commercial enterprise. We write criticism as we write news—to be read. We give the people what they want; we have no other standard. In matters of culture, newspapers follow, never lead. Educate your masses, and you will find their journalists not far behind them." The question again of the owl and the egg!

Educational criticism, then, is the need of the day. And we are not without writers who are championing the cause of dignified criticism in newspapers and magazines. Professor Brander Matthews's occasional articles in weekly and monthly periodicals have often happily illuminated the literary side of the stage and brought vividly to life dramatic events and figures of the past. Clayton Hamilton is practically the only analytical critic in America who gives all his time to an interpretation of the drama. Mr. Hamilton is the first American critic to unite in his writings the rules of journalist, prophet and professor. He is still in his thirties, is large of frame, imperturbable, slow-spoken, talented in friendliness and sympathy. He has been student, teacher, lecturer, journalist, traveler. Dante, he declares, is the greatest poet, Walt Whitman the greatest American, and Pinero the greatest modern dramatist. He is an industrious theatergoer; attends from four to eight plays a week through the season,

and writes regularly for three magazines. His greatest satisfaction is to see a play like Pinero's "Thunderbolt" made *selon les regles*; he professes a predilection for flesh-and-blood characters in a play which presents some abiding truth about life. Yet he confesses, "When I see a Pinero play, I am sure it follows the best method; when I see a Barrie play, I am certain it is the more enjoyable." His greatest dislikes are hypocrisy, philistinism, and professors. In reviewing Mr. Winter's book, "The Plays of Yesterday," Mr. Hamilton writes: "When Mr. Winter was a young man, people went to the theater to be told lies about life; nowadays they go to the theater to be told some serious and searching truth. God defend us from the 'sweet, wholesome plays of yesterday.'"

Mr. Hamilton's critics are strikingly different, both in content and style, from those of A. B. Walkley, his London contemporary. Mr. Walkley is vagrant, Mr. Hamilton is studious; the English critic is whimsical and alluring, the American categorical and reliable. Mr. Walkley exercises his word witchery on the story of the play, and concludes with a critical label or two, and a word for the leading actors; Mr. Hamilton pens a chapter on the arts of dramaturgy, illustrating his thesis by instancing the plays of the month, and ignores the acting altogether. The transatlantic critic announces as his standard of criticism the dictum of Anatole France: "The good critic is he who narrates the adventures of his soul among masterpieces." The New York reviewer's ideal is a pronouncement of Matthew Arnold: "Criticism is a disinterested endeavor to learn and propagate the best that is known and thought in the world, and thus to establish a current of fresh and true ideas."

"A dramatic critic," Mr. Hamilton observes, "must be cultured in all the arts, must be eager to learn, must be a tireless student and theatergoer, must be quick to discover what is good, must be disinterested, free from any desire to cater to 'what the public wants' or to be trivial or facetious."

America needs to-day a dramatic critic who is all this, and something more besides—one, let us say, who is interesting, irresistible. America needs a Francisque Sarcey. That genial Frenchman fairly laughed himself into the confidence and affection of the Parisian theatrical world. American playgoers need rousing as much as rectifying. No American critic will greatly succeed, no matter what his scholarship and discernment, who does not make the people read what he says, who does not also give his readers a "good show." Not less cerebration is needed, but more feeling, more earnestness, more ferocity. He must get the spirit of the American's love of a good fight; and this is to be learned sooner in the lumber camps and mines of the West than in the picture galleries of Italy. He must be a good journalist to the extent of knowing that American readers care not a jot for principles, but will follow full cry in the merry chase of a wrongdoer. He must wield his delicate art with the force of a pile-driver.

The field in America is open for a master critic. When he arises or evolves—perhaps from the younger men now at work—dramatic criticism will have outgrown its infancy among us, will need no more apologies for its existence, and to all will be apparent the infinite service of a man who, to quote Mr. Winter's valedictory to the American public, "gives the best power of his mind and the deepest feelings of his heart to the celebration and embellishment of the labor of others."

## CANADIAN COPYRIGHT

(Bulletin of the Authors' League of America.)

The Secretary has received many requests for information concerning the present status of Canadian copyright. The question is one upon which it is extremely difficult to secure satisfactory information. The following questions were therefore addressed to Messrs. Cassels, Brock, Kelley and Falconbridge, who are well-known Canadian copyright attorneys, and we take pleasure in reprinting below their replies.

1. Does the new Order in Council affect the status of Canadian copyright?
2. Does it abrogate registration at Stationer's Hall?
3. Does the provision of the new Order in Council in regard to unpublished works apply to Canada?
4. What is the status of dramatic copyright in Canada?
5. Is it possible to protect American dramatic compositions (published and unpublished) in Canada?

TO THE SECRETARY OF THE AUTHORS' LEAGUE OF AMERICA.

33 West 42d Street, New York City.

Dear Sir: The subject matter of your inquiry has not been judicially considered in Canada. We therefore can offer only our own opinion.

The Imperial Order in Council, passed on the 5th of February last, extending copyright protection in certain parts of the British Dominion to citizens of the United States, does not directly affect the status of Canadian copyright, as this Order was made under the provisions of the Copyright Act, 1911, which is not in force in Canada.

As far, therefore, as Canada is concerned, the provisions of the Imperial Copyright Act of 1842, requiring entry at Stationers' Hall, must be complied with.

As the Order in Council does not affect Canadian Copyright, it will not improve the American author's rights in Canada, if any, in regard to unpublished works.

Dramatic copyright in Canada is governed by the Act of 1842, in so far as that Act changes the common law. That Act, as you are no doubt aware, practically re-enacts the earlier dramatic Copyright Act, 1838, but it applies only to works which have been published or performed. The earlier statute did not require either the publication or registration of dramatic compositions, but, apparently, it is only by publication in the British Dominions that an American becomes entitled to copyright at all.

The Canadian copyright office refuses to recognize the right of American authors to copyright protection in Canada, unless by virtue of a subsisting British copyright, and therefore, as to unpublished dramatic works, we doubt if there would be any protection. Published dramatic works are protected by the Act of 1842, if the provisions of that Act as to



White, N. Y.

ARTHUR BYRON.

Giving an Excellent Performance of the Doctor in "The Boomerang."

simultaneous first publication and entry at Stationers' Hall are complied with.

An American author, becoming entitled to copyright under the Copyright Act, 1911, would not by virtue of that Act alone have any protection in Canada. But as the proprietor of a subsisting copyright under that Act, presumably he would be entitled, on printing a Canadian edition, to be registered under the Canadian Act.

In this connection we may point out that the Canadian Copyright Act is ancillary to the Imperial Copyright Act of 1842, and that American authors coming within the protection of the Act of 1842 do not require to print their works in Canada to obtain copyright in Canada. That depends entirely on simultaneous first publication in Canada or some other of the British possessions, and in the United States, and on making entry of the copyright at Stationers' Hall. Yours truly,

CASSELS, BROCK, KELLEY & FALCONBRIDGE,  
85 Bay Street, Toronto, Canada.

June 30, 1915.

## UP TO THE AMERICAN ACTOR

(Kansas City Independent)

It is all very well for us to defend American actors in the charge by managers that they do not wholly personate gentlemen histrionically. Naturally we do not enjoy hearing that our men of the stage are lacking in such an attribute, but the thing to be done is for the actor himself to end the argument by destroying all such doubt. Surely it cannot be so difficult to act like a gentleman whether one is or not. Yet it may be. At all events, it is obviously up to the actor.

## TRIBUTE TO POLK MILLER

The citizens of Bon Air, Md., are about to erect a memorial hall as a tribute to the late Polk Miller, the well-known banjoist and negro impersonator, who was as popular as the beloved ex-Governor Bob Taylor with his famous lecture, "The Fiddle and the Bow." Both are best known in the Southeast.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK



# DRAMATIC MIRROR



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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America.—London Pelican

## BERNARD SHAW'S LAST PLAY

GEORGE BERNARD SHAW is quoted as saying that he has written his last play. The authority for this is in letters written to friends on this side of the Atlantic. The great Irish satirist and unpopular truth teller claims to be under a deep conviction that the author of "Common Sense About the War" can never hope again to write a play which the British public will be willing to go to see.

Shaw has incurred the deep-seated aversion of prominent critics whom he so unmercifully travestied in "Fanny's First Play," and these gentlemen have used his "Common Sense About the War," in which he callously impugned the motives for the war on which England rests her case, to strike back at their tormentor.

To a considerable extent they have succeeded in banishing him from the London stage. When "Fanny's First Play" was revived in February they were in no mood to accept his satire jocularly, or even with that modesty of silence which is so becoming to a person who has been licked.

The passion of the London public was promptly excited by the injured critics, to the end that the comedy was soon withdrawn, since which time the papers have been significantly silent about him and his works.

SHAW himself took the attacks on him in pretty good nature. To a New York Times correspondent he gave this typewritten statement at the time that the papers were mixing up dramatic criticism with political denunciation and sparing no words to have him mobbed:

"I have nothing to say except that the suggestion made in the London newspapers that the opportunity of the revival of 'Fanny's First Play' should be taken to mob me was a hopeless failure. I had absolutely the most friendly first-night audience on record.

"I may mention that at the time my 'Common Sense About the War' appeared I was addressing a series of six crowded public meetings in one of the largest halls in London. At every meeting there was the amplest opportunity for public criticism and disapprobation, both in the manner of my reception and by my invitation to all persons present to address any questions they pleased to me about the war or anything else. There was not a hostile note heard at any of the meetings, and the reporters who were sent

to see me torn limb from limb withdrew copyless.

"Since then I have had one play produced for the first time in New York and another touring through the United States with enthusiastic success, and in America, as you know, partisans of England are much more widely jingo than the English themselves.

"In the British provinces I have had the same experience. In the theaters on the whole I have never found myself more popular, and the moral seems to be that the British Empire has not yet come to such pass that it is bound to collapse at the first word of truth and common sense uttered within its frontiers. We are really not all fools, hypocrites, and vituperative cads, and we are not a bit ashamed of what we really did—are rather proud of it, in fact."

SHAW was never popular in London. His satire is little understood there. It was not until after Vienna, Berlin and New York had accepted his comedies that he obtained a public hearing in the British capital. With us he has been greatly popular, and it is certain that if he cannot get an audience in London, he always can be reasonably sure of one in New York. We do not take too seriously his statement not to write any more for the stage. We anticipate with pleasure many more of his pleasant and unpleasant plays, as in spite of our British jingoes, there are enough Shaw worshippers in the United States to yield to a pardonable curiosity when the opportunity offers to see what he has to say about our cousins and their political and domestic foibles.

## OBJECTS TO POOR ORCHESTRA

Editor DRAMATIC MIRROR: Sir.—The theatrical season of 1914-1915 was probably the most disastrous, financially, of any within the recollection of the theatrical profession, and the failure of the public to support legitimate productions has been blamed on the movies, the war, automobiles, and whatnot.

With the beginning of a new season comes the hope that conditions are changed, and the public may be won back to the play and musical comedy. To so regain the public's confidence the producer should go even to extremes in his efforts to please.

On Sept. 2 I attended a performance of "High Jinks" in Newport. The public almost fought to gain admission, so eager were they to see a real, live play with real, live performers. It would be interesting to note, too, that the greater portion of the orchestra floor sold at \$2 per seat, to realize that the public has not forsaken the legitimate production, even in the "one-night-stand" communities.

The sunshine of this glorious outlook was lost completely, however, when the "orchestra" appeared for the overture. Piano, violin, and drums! Imagine it, for a \$2 production of "High Jinks," which contains not less than eighteen musical numbers!

If the managers and producers are really anxious to avoid another such season as 1914-1915, and are really sincere in their desire to pack their houses as of old, is it not a poor beginning to present a musical comedy with piano, violin, and drums?

Respectfully,

"A ONE-NIGHT STANDER."

JAMESTOWN, R. I., Sept. 3, 1915.

## IT PAYS TO ADVERTISE

ROBIN ERNEST DUNBAR,  
3 ODD FELLOWS' BLOCK,  
SOUTH BEND, IND.  
Sept. 3, 1915.

Editor DRAMATIC MIRROR:

SIR.—Some time ago I wrote you rather an exaggerated account of how much I was indebted to THE MIRROR for getting me a manager. Time but confirms the things I said then. If I had not followed the courageous example set by Miss Eleanor Gates, I would be still resting in the same hole I used to occupy. The dramatic world is divided into two parts, the big time and the small time. I, like the rest of Klondike gold seekers, turned toward the big time. I followed the crowd, and sent scripts to the managers (or their underlings), and agents, and got no results. There is a flood of scripts coming in all the time, and the poor new playwright, even some good old ones, stand about as much chance of the proverbial one hundred nights on Broadway as a hen does of keeping her ducklings out of the water. There were seven big successes last season according to your summing up, and there were no doubt at least several thousand scripts handed in. The laws of chance are dead against the new man. Yet hope prevails until the end in every gold seeker's breast.

I got out of the rut by producing on my own hook both in amateur and professional companies. I rehearsed all of my dozen plays except the last couple, and thus was enabled to tune them up. But to get them in the hands of others, I had to advertise. Naturally, I first thought of your medium as the most dignified, and it was a good hunch, for the "ad" got me a manager who took two of my plays, "Down the Wabash" and "My Bonnie Kate." Subsequent insertions didn't prove to be so lucky, but perhaps the time was not right, and now I want to take up the matter again.

There is a world of false modesty about an artist advertising his wares, especially his more commercial products. "Arthur Sonten" was touted considerably on its first appearance in print, but being a problem play it took slowly. Such a piece of artistry has to be given time to creep into the affections of the public. "My Bonnie Kate" was written directly for the popular demand right now. It is a part "Fog o' My Heart" and part "Daddy Long-Legs," or any other of the sweet sugary kind for the chocolate matinee girl. Such a play has got to be pushed onto the public by the usual commercial means. So with "Tried by Fire," which I called "Under Fire" before Hol Cooper McGreke thought of the title. But he got before the "foots" first, and so I changed its name. That is a movie melodrama for the speaking stage, like "On Trial," and again is a combination of that success, and "The Third Degree." The resemblance is only in a general way, of course, as my plot and characters are entirely my own, but I mention them to better classify my work. These plays are what Bernard Shaw calls "Fanny's First Play"—i. e., "pot-boilers." They are what the people like. I believe in letting folks know about them. The others will take care of themselves.

Faithfully yours,

ROBIN DUNBAR.

## DIRECTORS NEEDED IN STOCK CO'S

Editor DRAMATIC MIRROR:

In scanning over the recent engagement of stock company stage directors, I find that the one branch of the speaking drama, which seems to have immediate employment for legitimate actors, is in great danger.

The director in this country is counted as of too little importance. After the roster for the stock company is selected the manager pays the man who is to control his fortunes back of the curtain what is left of the sum originally appropriated for the salary list! This means suicide to our greatest hope for employment, as it means mediocre performances and inadequate productions.

In England and on the Continent, Mr. Director is the first consideration, he has a real salary, is requested to select the company, the scenic artist, the stage hands, in fact, his judgment controls all back of the curtain line.

Our managers of stock (some of them just graduated from the box office) come to New York, take days to engage a leading man and woman, more days to engage an inferior support, and then if they have a few dollars left they will give them to some good, merry business man to direct their stage, and play parts as well. That is suicidal absolutely; without said manager happens to have a city and location where they will accept any conditions, if they can have regular stock fare; but if the stock system is to become standardized, as it can so easily at this time, then managers must give the real show, and that means a real director above all things, and the actors and productions will be real. He should be an experienced actor, educated as an architect, an interior decorator, a draftsman, and a mechanic; but above all a man who can command respect. You may say who is the man? The answer is that there are many, but they had rather work in pictures or play parts than to accept a minimum salary, at the price of an assistant. Personally, I would put thirty-three and one-third per cent. off of my salary to be under the kind of director that I mean, as I am positive I would have a long and continuous engagement and be materially advanced in my profession.

PAUCE JONES.

## BOOK NOTICES

SWAT THE FLY. A one-act fantasy by Eleanor Gates, author of "The Poor Little Rich Girl," etc.

If the philosophy of Maeterlinck considers "how doth the little busy bee," and the poetry of Rostand illuminates the farmyard in the romance of "Chanticleer," surely the gentle genius of Eleanor Gates may profitably pursue the elusive muses domestic through thirty pages of terse, terse dialogue, even under the seemingly frivolous title of "Swat the Fly." The playlet is not merely a dramatic preachment against the insidious little insect that flits through everyday life, "seemed to the feet," but it hands some telling "side swipes" at the anti-vivisectionists and other inhuman followers of humane fads.

"Vivisection is cruel," admits the doctor, who, after being hounded by the woman inspector, saves her boy from diphtheria with the very serum she has sought to prevent being made.

"But disease is cruel—and, oh, how cruel is Death!"

Arrow Publishing Company, 116 West Fifty-ninth Street, New York. 25 cents net.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. No questions answered by mail.]

R. W. FORD, Galveston, Tex.—No vacancy. A CONSTANT READER, Brooklyn, N. Y.—Miss Irene Douglas is playing "A Novel Marriage" in vaudeville. See Dates Ahead. READER.—The last address we had for Corliss Giles was with the Bonstelle Stock, Detroit.

G. P., New York city.—Kenneth Hill was Eddie Griggs (English Eddie) in the original cast of "Within the Law."

GRACE LESLIE, Boston, Mass.—Write to the Congressional Library, Copyright Office, Washington, D. C., for blanks containing full instructions.

RUTH O'NEIL, Brooklyn.—Leah Winslow made her debut with the Castle Square Stock, Boston, in 1904. She is now playing with one of the road companies in "A Full House."

C. W. ADMIRER, Gloucester, N. J.—Charlotte Walker was born in Galveston, Tex., Dec. 29, 1878. The only announcement given of her plans for this season was that she would be leading woman with E. H. Sothern.

GOSHEN, IND.—Both John and Lionel Barrymore played in "Pantaloons" when it was given in 1904, but Ethel Barrymore never appeared in it. She was playing in "Alice Sit-by-the-Fire" at the same theater at that time.

L. DUCKERS.—Frederick Perry was the Defendant in "On Trial" when it was first presented at the Candler Theater, playing that part for nearly a year. Early last Spring Charles Darrah took his place as the Defendant.

CRYSTAL CASTLE, Santa Barbara, Cal.—(1) For the information you desire see answer to "Interested Reader," Santa Barbara. (2) Dustin Farnum was born in Hampton Beach, N. H. (3) We do not know of any relationship between Dustin Farnum and Dorothy Farnum. (4) Franklyn Farnum was with the Shenandoah Stock, St. Louis when last heard of.

NEW YORKER PLAYING IN CANADA.—Possess your soul in patience. No one in America has espoused Forbes-Robertson's artistic cause more vigorously than the editor of THE MIRROR. The distinguished English actor is the greatest Hamlet since Booth. You may be a New Yorker, but you must hail from London, since you seem to think that companies not made up of English actors are "howling Goliaths" or "hectic phantoms."

"INTERESTED READER," Santa Barbara, Cal.—Robert Warwick (Robert Taylor Hien) was born in Sacramento, Cal., Oct. 9, 1878. He began his professional career as church and concert singer in 1896. He first appeared as an actor as an understudy in "Glad of It," in New York, Dec. 28, 1903. Later he played in "The Pit." He is now appearing in motion pictures produced by World Film Corporation.

HENRY FRANCIS.—(1) Neill Pratt is in vaudeville. (2) The disputed honor of being the first to introduce Shakespeare's plays in America is generally awarded to the Hallams. (3) The original cast of "The Man Inside," Nov. 11, 1913, included: A. Byron Beasley, Charles Dalton, Milton Silia, A. E. Anson, Edward H. Robins, John Cope, John Milner, Joseph Byron Totten, Lawrence Wood, Errol Dunbar, Jerome Kennedy, J. J. Chaille, H. H. McColium, Herbert Jones, Karl Ritter, Charles B. Givan, Joseph Barker, J. A. Esposito, Helen Freeman, Claire Weldon, and Gertrude Davis. (4) Sarah Bernhardt made her American debut at Booth's Theater, New York, Nov. 8, 1880, as "Adrienne Lecouvreur."

R. E. M., Detroit, Me.—(1) Alice Dovey is playing in "Hands Up," which is touring now. You can find advance dates for the company by looking it up under Dates Ahead column. (2) The following were in the original cast of "The Pink Lady": Alma Francis, Ida Olive, Dudley Oatman, F. Newton Lindo, Joseph Carey, Ida Gabrielle, Olive Depp, Eunice Mackey, Trilix Whitford, Florence Walton, Erminie Clark, Fred Wright, Jr., William Elliott, Ruby Lewis, Teddy Hudson, May Hennessey, Alice Dovey, Crawford Kent, John E. Young, Hazel Dawn, Harry Depp, Alice Hegeman, Frank Lator, A. S. Humerson, Louise Kelly, Budiey Oatman, Maurice Hegeman, and Benjamin Lissit. (3) We do not know where Jack Henderson is just now.

# THE FIRST NIGHTER

## "MOLOCH"

A Play About the War in a Prologue, Three Acts and an Epilogue, by Beulah M. Dix, Presented by Holbrook Blinn's Company, Under the Management of Klaw and Erlanger in Association with George C. Tyler, New Amsterdam Theater, Sept. 20.

A Man, Robert ..... Holbrook Blinn  
His Wife, Katherine ..... Lillian Albertson  
His Son, Roland ..... Cornish Beck  
His Mother, Lydia ..... Mrs. Thomas Whiffen  
His Sister, Gertrude ..... Louise Rutter  
His Brother, Basil ..... Creighton Hale  
His Uncle, The Professor ..... T. Wigner Percival  
His Servant, Martha ..... Ruth Benson  
His Friend, Phillip ..... Paul Gordon  
The Woodsy Boy ..... Sidney D. Carlyle  
A Girl, Frances ..... Laura Iverson  
Another Girl, Margaret ..... Rosina Henley  
A Little Boy, Thomas ..... Richard Dupont  
A Major ..... Edwin Brandt  
An Adjutant ..... Paul S. Bliss  
A Sergeant ..... Jules A. Ferrar  
Another Sergeant ..... Charles Rolfe  
A Soldier ..... A. P. Kaye  
Another Soldier ..... A. H. Henshaw  
A Third Soldier ..... John Dupont  
A Fourth Soldier ..... Thomas Hill  
A Major ..... Redfield Clarke  
A Lieutenant ..... Gareth Hughes  
A Corporal ..... Edmund Breese  
A Trooper ..... Dale Kennedy  
Another Trooper ..... Theodore C. Brown  
A Third Trooper ..... Harry Dean  
A Fourth Trooper ..... Vincent Phillips

Prologue.—Before the war. A country house.  
Interval, ten days. Act I.—Mobilization. A town house. Interval, nine months. Act II.—Invasion. A town house. Interval, seven months. Act III.—Battle. On the firing line. Interval, eight months. Epilogue.—After the war. A country house. The fruits of victory.

In adding one more to the already formidable list of war plays, Beulah M. Dix has not added materially to the value of drama, as such, by her attempt to divest war of the glamour of romance and restrict her artistic striving to a portrayal of its horrors. Doubtless she has made an earnest appeal on behalf of general peace, but embodying her pacifist homily in the form of drama, she has largely neglected to observe its form and has wrought with the handiwork of hysterical womanhood a purely feminine creation which is lacking in the deeper insight into the philosophy that sways the destiny of nations and the fate of individuals.

She has strung together a chain of episodes that deal episodically with an imaginary war between imaginary adversaries and a group of characters interrelated by events that transpire before, during and after the conflict. She attempts to show what war means through the spectacles of a pacifist, a war without glory, chivalry, heroism or manly virtue, and in presenting only the brutal side has failed to interpret the moral of silent devotion to duty, the inspiration of self-sacrifice and the glory of heroic immolation upon the altar of patriotism. It is therefore a gruesome and depressing picture of the brutality of man deficient in those attributes with which history, and many records of the present war as well, have invested those fighting for what they believe to be right.

Then, too, the author has fallen into the convention of taking her facts from the daily papers, and relegating her imagination to a subordinate place. It is rather a story than a play which is here presented in a form of spoken dialogue, aided with one highly effective and realistic battle scene.

Let us be more explicit in the interpretation than the author, and say that the principal characters are those of a French family at the outbreak of the war. A young German scientist is engaged to the sister of the head of the house. We have the old mother, the son and his wife and his sister, tenants of a beautiful home in the country. The war separates the lovers. The girl's love is not as strong as her devotion to the cause of her people. We hear a good deal about the barbarism of the invading hosts. The young man joins his country's rank. All the men enter the war. The invaders come to the home, where privation is already working its harm. A young enemy lieutenant is quartered there. He is kindly, and desirous of sparing the women the horrors of war. In bed he is assassinated by a servant girl who has had her mind unsettled by the death of her sister and sister's infant at the hands of an enemy bomb thrower. The woman is ordered shot and the house is burned over the heads of the inmates.

In the following act we see the French lines. An enemy aviator who has thrown bombs and killed a carload of wounded men is brought before the colonel. It is the young lover of the first act, betrothed to the sister of the colonel. The ties of old friendship are broken. The youth dies then and there. A young boy whose kindly heart revolts at further bloodshed is killed in cold blood by the same colonel by a shot from his revolver. Parenthetically, we doubt if such episodes are characteristic to

a degree to justify generalization. It seems the peculiar point of view of one who has read the fugitive literature of the war and been unduly impressed by the reports of exceptional harshness.

In the epilogue the colonel returns to his wrecked home, dull and brutalized by what he has seen and done, and reproached by his own sister, who cannot forget the man who loved her and only performed his duty. A fresh war is breaking out, this time between the Allies themselves, and the curtain descends to the sounds of marching troops on a scene of cheerless desolation and hopeless prospects.

As an attempt at showing the obverse side of war, Miss Dix's "Moloch" may pass. It ought to serve as an object lesson to the makers and traders in the munitions of war, and by some may be regarded as an exposition of a broader form of inhumanity than that popularly preached in high places. But as dramatic entertainment it is of a depressing character and without the qualifying virtue of artistic handiwork.

Mr. Blinn's company is capable. Hardly one character is clearly and efficiently developed, and in the leading role of Robert, afterwards the French colonel, Mr. Blinn himself is utterly lacking in the attributes of sympathy, partly because the character is one lacking in appeal and partly because of Mr. Blinn's habit of playing everything in an aggressive spirit. On the other hand, Lillian Albertson as the wife, Mrs. Whiffen as the mother, and Miss Rutter as the sister are strongly appealing by virtue of their womanly tenderness in their respective parts, and a very good bit of dramatic energy characterizes the acting of Ruth Benson as the crazed servant. In the part of the sister's betrothed, Phillip, Mr. Gordon considerably overacted, and Mr. Breese in the part of an enemy corporal was chiefly remarkable for his over-emphatic gruffness and loud declamation, whereas the two characters of the young German lieutenant who is murdered and the kind-hearted wood-boy who is shot by the colonel, were admirably played by Gareth Hughes and Sidney Carlyle, respectively.

Other characters of minor interest were well represented by Creighton Hale, as the brother, who is a martyr to the war; by Mr. Percival in the role of an old professor who has academic views on warfare, and two children by Cornish Beck and Richard Dupont.

A feature which stands out in grateful relief from the uniform level of tardy action is the stirring war scene in the third act, representing a charge, and the shattering effects of exploding shells. This is the best war scene effect yet produced. The play is mounted at great expense and in admirable taste.

## "SILK STOCKINGS" AT BOOTH

The Booth Theater reopened for the season on Sept. 14 with a revival of Cyril Harcourt's comedy, "A Pair of Silk Stockings." A number of new faces were in the cast, but the company as a whole was fully up to the standard of the organization that appeared in the sprightly comedy for six months last season at the Little.

Sam Sothorn, a brother of E. H. Sothorn, was in the leading role of Sam Thonhill, formerly played by Kenneth Douglas. In Mr. Sothorn's hands the part was played in a straight comedy fashion. It will be remembered that Mr. Douglas made a quaint characterization of the role. It is a question which performance is the more enjoyable.

Eva Leonard-Boyle, another newcomer, played in a sparkling manner the role of the heroine, Alison Skipworth was seen as Lady Gower. Other members of the cast were Sybil Carlisle, P. Clayton Greene, who appeared in his old part of Captain Bagual; Gladys Kuerr, Wallace Erskine, who was seen as Sir John Gower, the part formerly assumed by the author; Barbara Allen, Edward Douglas, Reynolds Evans, George Odell, Charles Ronold, and Theodore Duggie.

The engagement at the Booth is for three weeks.

## AT NEIGHBORHOOD THEATERS

STANDARD.—"Under Cover." Roi Cooper Megrue's melodrama of the smart set and the Secret Service, is this week's attraction at the Standard Theater. The cast includes Florence Malone, Rockcliffe Fellows, Hubert Bruce, Harry Crosby, Russel H. Davis, Ann Faystone, W. R. Randall, Dorothy Carothers, Adrienne Bonnell, and Mildred Barrett.

YORK.—"The Show Shop," which enjoyed a long run at the Hudson Theater last season, is the offering this week at the York Theater. The original cast is almost intact, the company including Zella Sears, George Sidney, Walter Young, Mildred Bright, Emmett Shackelford, Dolly Lewis, Robert Frazer, and Mona Ryan.

LEXINGTON.—"A Full House," which recently concluded a summer run at the Lexington Theater, is the Lexington Theater's attraction for the week. In the company are May Vokes, George Parsons, Herbert Corthell, Edgar Norton, Maud Turner Gordon, Josephine Frell, Bernice Buck, Isabelle Wintche, Jessie Sterling, C. W. Goodrich, Thomas Emory, Hugh Cameron and others.

## MISS GEORGE CUTS RATES

Lower Rates for Tickets Will be Inaugurated at Playhouse for Early Nights of Week

Grace George has issued a statement through her husband, William A. Brady, that when she opens her season at the Playhouse next Tuesday night in "The New York Idea," a cut will be made in prices in all parts of the auditorium for the first three nights of the week (excepting first performances) and for the Wednesday matinees. Seats in the rear rows for which hitherto a standard price of \$2 has always been charged will be reduced to \$1. Seats in a large part of the balcony which formerly sold from \$1.50 to 75 cents will be reduced to 75 and 50 cents, and in the family circle there will be seats at 25 cents.

Miss George believes that this plan will do away with the need of cut rates or other subterfuges, inasmuch as the prices upon these special nights will meet the requirements of every pocketbook. There will be special rates for members of the Drama League and similar organizations that take a large number of seats.

Lee Shubert has endorsed Miss George's policy by announcing the reduction of prices at most of the theaters owned by the Shuberts and their allies. In addition to the Playhouse a new rate plan will be put in operation immediately at the Shubert, Casino, Booth, Maxine Elliott, and one or two others. Orchestra seats in the rear rows in these theaters will be sold for \$1.50. The first three rows in the balcony, which formerly brought \$2 will now be sold for \$1. The rest of the balcony will be reduced to 75 cents. Seats in the family circle, formerly 75 cents, may be bought for 50 cents.

Prices will not be cut at the Winter Garden nor at the Princess and Comedy Theaters.

## NEW KEITH THEATER SITE

PROVIDENCE, R. I.—By the terms of a lease filed with the Recorder of Deeds at City Hall, the Providence Theater Company leases from the William H. Low Estate Company for a term of seventy-six years from Sept. 1, 1915, the large property on the southerly side of Westminster Street, west of Grace Church, as the site for the new Keith Theater. One deed, covering a portion of the property, a mortgage for \$200,000, and two discharges of previous mortgages were filed with the lease. The property has an area of 17,000 square feet, and the rental to be paid for it is \$15,000 a year for the first two years of the lease, \$18,000 each for the following four, and \$25,000 annually for the ten years after that. The rental after that time is to be determined later.

Under the terms of the lease, the Providence Theater Company agrees to remove the present buildings on the property and build a new structure of modern construction not less than sixty-five feet in height. This building, which will be the new Keith Theater, must be completed by Sept. 1, 1917, when it shall become and remain a part of the real estate.

By a deed accompanying the lease, Edward F. Albee sells the William H. Low Estate Company land and buildings on the northerly corner of Snow and Chapel streets, this constituting a part of the area leased. The purchase price indicated by the war revenue stamps is \$80,000.

REYNOLD A. GRAMMER.

## OUT OF "BROTHER MASONS" CAST

Frank McIntyre and De Witt Jennings have retired from the cast of "Brother Masons," the new farce by Seymour Browne and Harry Lewis, which H. H. Frazer has in preparation. Mr. McIntyre will be succeeded by either Herbert Corthell or Walter Jones, both of whom are playing the role of Nicholas King, the funny thief in "A Full House." Mr. Jones being in the Western company.

## "WHAT HAPPENED" AT QUAKERTOWN

A new play by Guy Bragdon, entitled "What Happened," will be produced by the Shuberts at the Adelphi Theater, Philadelphia, to-morrow night. The cast includes Alma Belwin, Isabel West, Curtis Cooksey, Erville Anderson, Frank J. Woods, James Manley, Browne Burke, Leslie M. Hunt, William A. Evans, W. L. Romaine, Philip Traube, John Arthur, William O'Dea, Jay Wilson, and Charles Macdonald.

## "SEARCH ME" TO BE SENT ON TOUR

Augustin McHugh's farce, "Search Me," which recently had a short run at the Gaiety Theater, has gone into rehearsals preparatory to a tour of the road. Several changes have been made in the dialogue, and the company will be entirely new with the exception of Fred Graham, who will be transferred to the Howard Estabrook role.

## A MOTHER OF THE STAGE

Mrs. Elizabeth Swearingen Payton passed away Sept. 14 at Centerville, Ia., where she was more celebrated as a pioneer than as the veritable stage mother she became through her sons James and Corse, and her daughter, Mary Gibbs Spooner, and her granddaughters Cecil and Edna May Spooner. Mrs. Payton was born in Illinois in 1836, moving to Iowa when a mite of a girl.

## NEW HALL CAINE PLAY

Frohman Company to Produce "Prime Minister" With Elsie Ferguson in Stellar Role

A new play by Hall Caine has been accepted by the Charles Frohman Company for production. The play is entitled "The Prime Minister," and with the exception of "The Christian," will be the only drama by Mr. Caine ever given its first production in America. It is the first contribution to the stage by the English novelist since "The Eternal Question" was produced five years ago. New York will see the play this season with Elsie Ferguson in the stellar role.

## NEW BROADHURST PLAY

"What Money Can't Buy" to Be Produced Soon With George Fawcett in Chief Role

George Broadhurst's newest play, "What Money Can't Buy," described as a romantic comedy in four acts, has been placed in rehearsal at the Forty-eighth Street Theater.

George Fawcett has been engaged for the leading role. Others in the cast are Frank Westerton, Calvin Thomas, Sydney Shields, Emmett King, Kenneth Hill, Adrian Rosely, Gus Verace, Mrs. Russ Whtyal, and Lillian Corbin.

## DANCER, WHO LOST FEET, SUES

Estimating the worth of her feet, which were cut off by a locomotive, at \$50,000 each, Daisy B. James, late of the Winter Garden, has begun an action in the United States District Court in Newark, against the Lackawanna Railroad Company for \$100,000.

Miss James was on her way to visit a friend in East Orange last June when the accident occurred. Just as she arrived at the station she saw the train drawing in and hurried so she would not miss it. The locomotive struck her and cut off both feet.

She alleges that as she had purchased a ticket the railroad was compelled to protect her. The railroad contends that she ignored the common safety rules by trying to cross the tracks while the gates were down.

## PAUL ARMSTRONG'S ESTATE \$500

Paul Armstrong, the playwright, who died on Aug. 30 last, left no will. His widow, Catherine Cassidy, known on the stage as Catherine Calvert, has filed in the Supreme Court an application for letters of administration. She said he left no real estate and that his personal estate is valued at \$500. The value of the royalties on the plays written by him was not estimated. His three daughters, Annabel, Myrell, and Elizabeth, by his first wife, and his son Paul by his second wife, will share in the estate.

## TRYOUTS FOR NEW AUTHORS' PLAYS

The Times Producing Corporation is planning a series of special tryout performances of plays by new authors at the Longacre Theater during the season. The performances will be given at matinees, and if the plays prove successful they will be given a regular production. Directors of the company have also decided to establish a permanent musical stock organization in the Longacre Theater. With this plan in view three comedies with music have been accepted for production.

## RANSONE IN "TOO NEAR PARIS"

John W. Ransome, the original Hans Wagner in "The Prince of Pilsen" has been engaged for a featured role in the French musical farce, "Too Near Paris," which A. G. Delamater will produce this season.

## ICE PALACE OPENS TO-NIGHT

The opening of the new Ice Palace in "Castles in the Air" will take place to-night. The resort was originally to open last Thursday night, but it was impossible to get the ice plant in perfect working order.

## ENGAGED FOR "SECRET SERVICE"

Joseph Brennan, Edward Fielding, Edward Mordant, and Marshall Vincent have been added to the cast of "Secret Service," which William Gillette will revive at the Empire Theater this season.

## PETROVA IN "THE REVOLT"

Olga Petrova will shortly begin an engagement on tour in Edward Locke's play, "The Revolt," under the direction of the Shuberts.

## FLORENCE REED CONSIDERS PLAYS

Florence Reed, at present playing a motion picture engagement, has three plays under consideration, from which she expects to choose one for her use this season.

## GEORGE NASH IN NEW PLAY

George Nash, who last season appeared in "The Three of Hearts," is to be seen in a new play by Georgia and Fannie Cannon Earle, entitled "The Mark of the Beast."

## WARFIELD REHEARSING

David Warfield has returned from San Francisco and has begun rehearsals of a new play written for him by David Belasco.

## ALEXANDER MAY COME

Burton Negotiating With English Actor to Present "The Big Drum" Here

Percy Burton, who is managing the tours of Forbes-Robertson and "Androcles and the Lion," is conducting negotiations with Sir Arthur Wing Pinero for the American rights to his newest play, "The Big Drum," in which Sir George Alexander is now appearing. If Mr. Burton's efforts are successful it is said that Sir George will come over to play the leading role. Lillah McCarthy may be seen as leading woman in this play.

When the drama is presented here the original ending will be adhered to. In London it was changed to conform to popular demand for a happy finale.

Mr. Burton also has hopes of inducing Sir Herbert Tree to play a repertory season in New York.

## MANAGERS AND MUSICIANS AGREE

The differences between the theater managers and the musicians have been settled. The managers, through the Board of Directors of the United Managers' Protective Association, has decided to accept the offer of the directors of the American Federation of Musicians to act as arbitrators in any differences which may arise between the two. It will take some weeks to determine whether the understanding is in a fair way to succeed. Meanwhile the producers will be able to reach a conclusion as to the advisability of eliminating orchestras throughout the country.

In making the offer, the representatives of the musicians' national organization stated they could not dictate to the various local unions, but that they would be glad to act as intermediaries.

Many important cities and "one-night stands" were affected by the controversy. The Musical Union in every city is a law unto itself. At one time during the dispute it seemed probable that the managers would abolish orchestras with their road companies.

## MAY IRWIN OFFERS PRIZE FOR PLAY

Joe Drum, who reports the activities of May Irwin to the press, announces that Miss Irwin will give a prize of \$1,000 for the best American comedy produced during the season and that she would continue the offer each following theatrical year. The prize for this season will be awarded on Sept. 1 of next year. Five judges will be selected from first-nighters, and the play receiving the most votes will be declared the winner. Plays produced outside of New York will be judged from manuscript.

The conditions of the contest are that the play must be the first from the author's pen; that it must be a farce or comedy on an American theme; and that the cast must be made up of American players.

## THOMAS F. SHEA LEAVES EMPIRE

Thomas F. Shea, business-manager of the Empire Theater since it was built nearly twenty-five years ago, has resigned his position. He has been succeeded temporarily by William Newman, for many years a member of the Frohman staff of business-managers.

In the early career of the late Charles Frohman he was that manager's right-hand man.

## FARCE BY FRANK FERGUSON

A new farce by Frank Ferguson, entitled "A Queen High," will be placed in rehearsal shortly by Edgar J. MacGregor. Mr. Ferguson is the author of many vaudeville playlets, while Mr. MacGregor has staged many successful farces, among them being "A Pair of Sixes" and "A Pull House."

The cast will include Rose Coghlan, Alice Fischer, Minnie Dupree, Lucille Watson, Edward Emery, and Grace Beals.

## KINKAD PLANS ANOTHER PLAY

Clydes Kinkad, author of "Common Clay," is planning a new play in which he will follow the plan of having a woman induce a man to go wrong instead of the usual formula of having the man induce the girl to leave the narrow path. It is Kinkad's opinion that women are just as bad and just as good as men.

## MANNERS WRITES TWO NEW PLAYS

J. Hartley Manners, author of the internationally successful "Peg o' My Heart," is engaged in writing two new plays. One is called "Wreckage"; the other is a dramatization of the novel, "Sylvia the Joyous."

## ROY ATWELL CO-AUTHOR

Roy Atwell states that he is co-author with Max Marcin of the farce, "Are You My Wife?" which is announced for production this season.

## TO STAR INA CLAIRE

Ina Claire, who is appearing in the "Ziegfeld Follies," is to be starred next season in a musical comedy under the direction of F. Ziegfeld, Jr.

## PARKER WRITES NEW PLAY

Louis N. Parker has written a new comedy which Sir Herbert Tree will shortly produce at His Majesty's Theater, London, with Lily Elsie in the leading role.

# STRENGTHEN NEW TICKET RULING

Managers Agree to Stop Practice of Selling Cheap Tickets After Curtain Has Been Raised—Agreement of Great Benefit to Theaters

At a meeting of the theater managers in the New York Theater Building last Thursday the operations of the first week of the contract, entered into by the managers of all first-class houses, regulating the sale of tickets, was discussed. In a brief period of the working of the agreement it developed that some of the managers were evading its spirit, and the meeting was called to bolster up the contract so it could not be broken in any way.

The meeting brought out the disclosure that a few ticket agencies were charging more than the fifty per cent. premium mutually agreed upon for the best seats, and it was decided not to sell any more tickets to the offenders until they conform with the new ruling.

It was also decided that the practice of "dressing a house" must be discontinued. Heretofore house managers have been in the custom of seating balcony ticket holders downstairs at balcony prices, provided that the orchestra seats were not all sold at curtain time.

The managers also agreed that if any of their number wishes to sell tickets below the regular figure he must first advertise plainly his intention to do so, so that all prospective buyers will have the privilege of getting the seats at the reduced price.

The managers claim that already the new ruling against cut rates has been of benefit to the box-office. The receipts even at this period in the season are large enough to cause general gratification on the success of elimination of the coupon system and the free list.

It is believed that the new ruling will have the effect of clearing the Broadway playhouses of attractions of a mediocre stamp which were able to establish runs last season by means of the cut-rate plan. To-day plays are existing solely on their merits.

Such a condition, it is thought, will be the means of restoring confidence to the playgoers of other cities who are compelled to look to Broadway for their attractions and who last season were surfeited with a host of unworthy plays.

## PLANS OF WASH. SQ. PLAYERS

To Open Season at Bandbox on Oct. 4 With Four One-Act Plays

The Washington Square Players, the band of artists, writers, musicians, actors, professional and business people, whose activities last year led optimists to believe that a new era was dawning in American theatricals, will begin their second season in the little Bandbox Theater on Oct. 4. Their first programme will consist of four one-act plays—"The Antick," a Yankee fantasy by Percy Mackaye; "A Night of Snow," by Roberto Bracco, translated from the Italian by Ralph Roeder; "Fire and Water," a comedy of the war by Hervey White, and "Helen's Husband," a historical comedy by Philip Moeller.

This year the Players will give performances every evening and Saturday matinees during the season. The original policy of presenting plays by American and foreign authors that would ordinarily not be given a hearing in the commercial theaters will be adhered to.

Beverly Sitgreaves will work with the producing staff in an advisory capacity. Grace Griswold, who managed the Neighborhood Playhouse last year, will be the house manager. Edward Goodman continues as director of the organization, and among last year's players who will again be seen this year are Josephine Meyer, Helen Westley, Florence Enright, Ralph Roeder, Walter H. Frankl, and Edward J. Ballentine.

## DROP SUITS AGAINST FAVERSHAM

Suits brought by Frank Keenan against William Faversham for \$75,000 for alleged defamation of character and for salary alleged to be due have been dismissed because of the failure of the plaintiff to prosecute the cases. The actions followed the withdrawal of Mr. Keenan from the cast of "Julius Caesar," which Mr. Faversham presented at the Lyric Theater some years ago, and in which Mr. Keenan played the role of Cassius.

## PAVLOWA TO OPEN IN CHICAGO

The Pavlova Ballet which will appear this season in conjunction with the Boston Opera Company will open its season on Oct. 4 at the Auditorium, Chicago. After eight performances there, St. Louis, Louisville, Detroit, Toronto and New York will be visited in turn. At the conclusion of the New York engagement, an indefinite season will be played at the Boston Opera House.

## NOLAN TO ACT IN HIS OWN PLAYS

J. Jerome Nolan announces that he will be seen this season in two new plays from his own pen—"The King of the Alley," a farce-comedy in three acts, and "From the Cradle to Sing Sing," a melodrama in four acts and a prologue. In addition, he will make special productions of his rural comedy, "The Foundling," and his Irish drama, "The Rambler."

## ARREST BURLESQUE ACTORS

F. Ziegfeld, Jr., has caused the arrest of Lester Hill and Dolly Sweet, members of Sam Rice's burlesque company, on the charge of violating the criminal section of the copyright act. The two are charged with appropriating and singing the "Hello, Frisco" song from the "Follies" at the Orpheum Theater in Newark on Sept. 14.

## HENRY MILLER CO-STAR

Henry Miller will be co-star with Ruth Chatterton in "Daddy Long Legs" for the run of the play in Philadelphia and Boston. Mr. Miller, the producer of the play, joined Miss Chatterton in Rochester, Monday.

Georgia O'Raney has been engaged by Klaw and Erlanger for the new musical production, "Around the Map."

## PLAN SHAKESPEARE FETE

Players Club and Drama League to Celebrate Tercentenary of Poet's Death

In co-operation with a committee from the Drama League of America, the Players Club is arranging plans to celebrate the tercentenary of Shakespeare's death. A fund of between \$75,000 and \$100,000 will be raised to carry out an elaborate entertainment for New Yorkers in the stadium of the College of the City of New York next May. It is hoped that a part of this fund will be subscribed by the city and the balance by public spirited citizens.

The entertainment, which is to be in the form of a Shakespearean masque, will be under the direction of the Players Club. The club will furnish all the actors for the entertainment. Those in charge of the arrangements are Howard Kyle, of the Players Club; Mary Porter Beagle, of Barnard College; Cranston Brenton, and William Morgan.

The celebration in New York is to be part of a Shakespearean festival to be held in all parts of the country during the Spring and Summer of 1916 under the auspices of the Drama League.

## FROM STAGE TO PAGEANT

Immediately on closing with the Keith Stock in Portland, Me., Cecil Drummond was engaged for the title-role in the Greek pageant "The Adventures of Ulysses," which was produced with notable success at Cumberland Foreside Sept. 10, 11. The foresight of the management in engaging Mr. Drummond is proved by the Portland Evening Express, which says:

"The role of Ulysses was taken by Cecil Drummond and in this act, as throughout the whole play, he did splendid pantomime acting, putting into the pageant scenes a degree of vividness and reality seemingly almost impossible without the spoken word."

## ANOTHER ALBANY THEATER

ALBANY, N. Y. (Special).—Charles L. Robinson, the well-known theatrical manager, who promoted the completion of the Grand Theater, is about to build a large high-class vaudeville house on Orange Street near North Pearl Street. Several local business men will be associated with Mr. Robinson in the venture.

G. W. HERRICK.

## CHEVALIER POLI NOW

NEW HAVEN, CONN. (Special).—S. Z. Poli, the vaudeville and stock magnate, was honored in a most fitting manner by Italian Consul Riccio when the latter decorated Mr. Poli with a gold medal, a personal gift from the king. The significance of the medal denotes Mr. Poli as a Chevalier of the Crown of Italy, the highest tribute ever paid any Italian resident of the United States.

DANIEL WEBSTER DELANO, JR.

## MONTGOMERY'S NEW PLAY

James Montgomery, author of "Ready Money" and "The Aviator," has written a new farce which he has called "My Ford." The play is a glorification of the Ford automobile. William Collier was to have played the leading role, but now that he has gone into motion pictures Mr. Montgomery is looking for another equally successful farceur.

## MUST ADMIRE HIS AIM

The Little Paper: "James K. Hackett, who has recently come into an inheritance of \$1,000,000, will play 'Othello' and 'Macbeth' this Winter. But then Hackett is in a position to take a Shakespearean flyer now."

## FLORENCE ROBERTS IN NEW PLAY

Florence Roberts will be seen this season, under the direction of John Cort, in "The Claim," a romantic drama by Frank Dore. The scenes of the play are laid in Arizona.



Just as we were beginning to believe that Lieutenant Percy Richards (The Man in White) best represented the "art for art's sake" theory in America, he secures an engagement on the Truly Warner time.

The reason for the failure of the plans of last Fourth of July's pageant to materialize has just become known. No English actor could be found who was able to impersonate George Washington.

Who says that press agents are not becoming more and more dignified in their publicity campaigns? A few years ago an announcement of two camels for sale in West Forty-ninth Street would have brought every show booster in town running to the place of sale. And Broadway would have been presented with the spectacle of pretty girls riding camels, placarded with advertisements of some theater attraction.

"It is like a golden bit from the Olympian menu, a morsel from Hebe's platter, a rare glimpse into the Elysian Fields."

Imaginative enough in its description to have been written by Walter Kingsley. However, it does not emanate from the Poet of the Palace but from the Byron of the Breslin Hotel, and it refers to the Southern waffle cooked there. If a press agent can go into such a rapture over waffles at the Breslin, think what a treat is in store for us once he starts to sing of pate de foie gras at the Ritz, Martinis at the Knickerbocker, Munchener at the Kaiser Keller and wheat cakes at Child's.

The enterprising press agent who is tooting a horn for "Two Is Company" recently brought his attraction to the attention of the playgoing public by a novel use of mistaken identity. The following communication was sent to prominent residents:

MY DEAR FRIEND: Will you kindly telephone Bryant 5216, and you will receive some information which may interest you.

LULU.

Lulu, of course, is the name of the leading female character in "Two Is Company," which has just been produced.

The p. a. informs us that the majority of those seeking the telephonic information were women who had opened their husband's mail and were under the impression that they had discovered something to their advantage.

The long period in which the name of Hammerstein did not figure in the public prints has been broken. Last Wednesday, in the traditionally picturesque garb so dear to cub reporters, Oscar Hammerstein appeared at the West Side Court as complainant against Edgar Selwyn for alleged infringement of his rights. Lithographs advertising Mr. Selwyn's play, "Rolling Stones," have decorated for weeks the boards surrounding the seat of Oscar's former glory.

Mr. Selwyn explained to the court that he had entered into an agreement with the contractors for the billposting privilege, and as he had paid them he did not feel obliged to contribute to the coffers of Mr. Hammerstein. The case was adjourned pending investigation into the records as to ownership. Meanwhile a new fence has been put up around the property on which is printed "Post no Bills."

Charles Hopkins has at last completed the cast for his production of "Treasure Island," after having almost despaired of finding players who could simulate the bodily afflictions that Robert Louis Stevenson had heaped upon his principal characters.

For the sake of art, Tim Murphy will bear "a saber cut across one cheek," as the ferocious Captain Bill Bones; Edward Emery will contrive to lose his left leg, "close to the hip," in order to portray the genial master rogue, Long John Silver; Frank Sylvester will undertake to become blind at every performance in the role of Pew, the beggar, and Ted Griffen will sacrifice "two fingers of his left hand" as Black Dog. Mr. Hopkins will be clothed mostly in smiles as Ben Gunn, the maroon, and Mrs. Hopkins will don the habiliments of the youth, Jim Hawkins.



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MISS MARION WEEKS.

A Dainty Vaudeville Entertainer.

#### KEITH STAFF FOR NEW SEASON

A. Paul Keith and E. F. Albee announce the following executive staff for the B. F. Keith-New York Theater Company, for the season of 1915-1916:

A. Paul Keith, president; E. F. Albee, general manager; J. J. Maloney, treasurer; Walter J. Kingsley, general press representative; Edward V. Darling, booking manager; William C. Masson, general stock director.

COLONIAL.—Manager, A. T. Darling; treasurer, James A. Peppard; assistant treasurer, Arthur Goode; musical director, Julius Lenzberg; stage director, Evan Thomas.

ALHAMBRA.—Manager, Harry A. Bailey; treasurer, Theo. Lefkowitz; assistant treasurer, Mamie Pennamaccoor; musical director, Ben Roberts; stage director, Ben Kelly.

BRONX.—Manager, R. P. Janette; treasurer, Fred B. W. Wagner; assistant treasurer, Barney Frank; musical director, John P. Flynn, Jr.; stage director, Rowland G. Thomas.

ROYAL.—Manager, C. C. Egan; treasurer, Frederick Priest; assistant treasurer, B. Muckenfuss; musical director, Ben De Salle; stage director, Jack Rigney.

ORPHEUM.—Manager, Frank A. Girard; treasurer, Robt. J. O'Donnell; treasurer, Herman Nathan; musical director, Louis Reinhard; stage director, John G. Hall.

BUSHWICK.—Manager, Ben Blatt; treasurer, C. Dowling; assistant treasurer, J. Shields; musical director, Andrew Byrne; stage director, Dave Berk.

PROSPECT.—Manager, William Masaud; treasurer, F. E. Hodge; assistant treasurer, Edw. Cline; musical director, Ernest Thornell; stage director, John Conway.

CRESCENT.—Manager, William Wood; treasurer, C. A. Hoffmann; assistant treasurer, Henrietta C. Barg; musical director, —; stage director, William Masson.

GREENPOINT.—Manager, Harry W. Crull; treasurer, Alex. J. Mears; assistant treasurer, Herbert Wiltshire; musical director, Nathan Kamern; stage director, Charles McCreary.

MADISON.—Manager, Arthur S. White; treasurer, Mrs. Kearney.

MONROE.—Manager, Herman Phillips.

#### CURRENT BILLS

PALACE.—Sylvester Schaffer, Alexander Carr and company, Dorothy Jardon, Ward Brothers, Josie Heather, Bonner and Power, Gillette's Comedy Monkeys.

COLONIAL.—Bernhardt, T. Roy Barnes and Bessie Crawford, Victor Morley and company, Ida Brooks Hunt, Lyons and Yosco, Schwartz Brothers, Three Ankers, Six American Dancers, Le Hoven and Dupreco.

ALHAMBRA.—Wilton Lackaye and company, Arthur McWatters and Grace Tyson, Francis Dooley and Corinne Sales, Hallen and Fuller, Seven Honey Boys, Leo Beers, Lunette Sisters, Miller and Mack, Valentine and Bell.

PROSPECT.—John Hyams and Lella McIntyre, "Woman Proposes," Jim Diamond and Sibyl Brennan, Watson Sisters, Al. Golem company, Edwina Barry and company, Rae Elinore Ball, Savoy and Brennan, La Vars.

ORPHEUM.—Fritz Scheff, Valerie Bergere and company, Paul Morton and Naomi Glass, Robert Emmett Keane, George East and company, Hawthorne and Ingels, Natalie and Ferrari, Hines and Bart, Lulu Contes and her "Cracker Jacks."

BUSHWICK.—William Courtleigh and company, Eddie Leonard and company, Olliva, George McKay and Otis Ardine, Courtney Sisters, Milt Collins, Marguerite Braun and company, Jack Ryan and Harry Tierney, the Seebachs.

## LETTERS TO THE EDITOR

### TRUCE AT THE CRESCENT

Editor DRAMATIC MIRROR:

SIR.—Ye Esteemed Editor (accent on the esteemed, which, according to good old Doc Webster's book, means, "high value in opinion," and rightly expresses the opinion of the Crescent Boosters concerning the head of the world-famous DRAMATIC MIRROR, and with all due respect, we, again adopt it) has a sense of humor that is very metropolitan and keenly appreciated by the writer and company.

The Boosters beg to notify "ye editor," who is so esteemed, that as far as they are concerned, "The Battle Cry of Peace" is declared, and for the time being they will remain "Under Cover" in the hope that the inevitable will transpire and bring our favorite "Inside the Lines" again; then, once more, the delight of "A Full House," with "Nobody Home," will be assured; and at the same time show the Brooklynites that she is the "Real Thing" when it comes to a "Boomerang," and the "Road to Happiness" for many will be, not the "House of Glass," but the Crescent Playhouse, that will then attract all the "Rolling Stones" who have been waiting "Just Outside the Door" for the return of "The Girl Who Smiles."

In conclusion, I, personally, thank you, Mr. Editor, for all you have done for us, and, if our campaign has proven a failure, it, at least, was a source of much pleasure to work for our favorites, and we all earnestly hope that our humble efforts were something of a comfort to them to know that they were not forgotten by their Brooklyn audience.

We all wish you a successful and prosperous year, and assure you that whenever possible we shall be pleased to recommend THE DRAMATIC MIRROR as the old reliable when it comes to keeping abreast with the up-to-the-minute-plays and current events pertaining to the theatrical world.

Respectfully yours,

CRESCENT BOOSTERS OF BROOKLYN,  
per B. B. REID, President.

### NOT "A REGULAR SHOW"

(From the Outlook.)

I gave the boy who delivers the groceries a ticket to a war melodrama recently. A few days later he described the play to me. He described it as if he were a discoverer.

"It was the darnedest thing you ever saw," he said. "You get what it's about easier than you do a regular show, on account of them talking it out. But it seemed kind of funny at first to hear them chewing the rag like that. It didn't seem real, till you got used to it, like a regular show does."

"What do you mean by a regular show?" I asked him, puzzled.

He meant, I learned, the movies. I cross-questioned him. He has been going to the movies every time he could get hold of a spare nickel for seven or eight years, and he is now fifteen. He has been to a few vaudeville shows; he has seen a couple of circuses. But the war play was actually the first spoken drama he had ever attended.

It was a novelty to him. I gathered from what he said that he felt like encouraging it. He took a liberal attitude toward this new thing, the spoken drama. It was quaint, it didn't move fast enough, it was too long, too many things happened in one place, and there was an abiding strangeness in hearing the spoken words. But, on the whole, the queer experiment had made a big hit with him.

"It's funny," he repeated, "it's darned funny to hear them chewing the rag like that every time they're getting ready to do something. But I kind of liked it when I got used to it. Though, of course," he concluded, "it ain't a regular show."

The movies have been shown to millions of people during the last ten years. They have chased a certain type of cheap melodrama off the boards. I wonder how many thousands, how many hundreds of thousands, of people there are, from twelve to twenty years old, who regard them as the "regular show," and to whom the spoken drama would be more or less of a novelty.

If some of the war plays we have seen are meant, we don't blame the grocery boy.—Ed. DRAMATIC MIRROR.

### WHAT'S THE MATTER WITH WEST

Editor DRAMATIC MIRROR:

SIR.—During the close of last season various managers of traveling companies made comment on the bad business among the Central West, and especially the one-night stands. If some of these traveling companies would use a little less printers' ink, or make good their various assertions about the plays and give the people the goods, I think they would find it more to their interest, and would mean more money in the box-office. Some of them pick out a worn-out play, or one that is ready to go to the storage house, and then the press agent will make it an original New York production with original cast and such a lot of people believe in it and witness the play, and in all probability are disappointed, results, a few more lost to the list of patrons of the house, or the altogether public. Last season a well-known musical comedy was billed here as the original company with the star actress that headed the

big company also augmented orchestra of twenty pieces. What was the result? A company of plays of second-rate class with no star (the writer happened to know at the time she was billed here, she was on the Pacific Coast), an augmented orchestra of "five pieces," also three sets of scenery that looked like it had been used for years. Then they wonder what's the matter with the show business in the West! A big majority of the theatergoing public has to be shown these days, as they can read of theatrical affairs in most any big magazine published, and the result is they are getting tired of some of the "stuff" handed them by various plays and are staying away. Let an attraction of recognized merit play out here, then the box-office will tell the good news, and that is always the rule with companies where care and good common judgment are used. If all of them would do the same, don't think they would have any complaint to make about the Central West. Produce the goods and the money will come to the box-office by patrons that will appreciate your efforts.

Very truly yours,

ELMER L. TOMPKINS.

SPRINGFIELD, ILL.

### AMATEUR NIGHTS

San Francisco Rounder and Play-Bill.

Women of Portland are waging war on amateur nights in theaters in Oregon on the theory that they serve to spread delinquency among girls. They claim to have the support of many theater managers in the campaign.

The Juvenile Court there reports eight cases of misdeeds among girls who had participated in these performances, but it is questionable just how much demoralization can be attributed to these shows.

The standard of morals is pretty much the same in all big cities, and the temptations of the amateur show are hardly more alluring than of the ballroom or any public assemblage place. It is the home training and dread of publicity as much as the protection of law that keeps girls away from the primrose path, and Portland's war will not necessarily conserve morals in the Rose City.

### CHICAGO VAUDEVILLE

CHICAGO (Special).—At the Palace last week Harry Fox and Jennie Dolly presented their patter and song specialty, Roy Samuels ragged, Mazie King presented her toe dances, Swan Wood and her ballet divertissement entertained, and Julian Rose offered a Yiddish monologue with some parodies.

Crosby and Dayne and Elizabeth Murray divided honors at the Majestic. Madame Donald-Ager sang and "Mysteria" mystified.

### NEW HAUERBACH-FRIML OPERETTA

Otto Hauerbach and Rudolf Friml, authors of "High Jinks" and "The Firefly," have collaborated upon a new operetta which, under the name of "Katinka," will be produced this season by Arthur Hammerstein. Lawrence Haynes, a dramatic tenor, who sang the title-role in "Parsifal" at the National Opera House in Paris last season, has been engaged for the leading role.

### MISS MARBURY'S ADVISORY BOARD

Elizabeth Marbury has formed an advisory board with which she will cooperate in all her theatrical activities this year. It will consist of Elsie de Wolfe for interior decoration, Robert Chanler for scenic effects, Peter Cooper Hewitt for electrical effects, Jerome Kern for light music, Melville Ellis for costumes and Maurice for dancing.

### THIMBLE THEATER'S FIRST PLAY

A comedy in three acts by Guido Bruno, with music, will be the first offering at Charles Edison's Thimble Theater, in Washington Square. The date for the opening of New York's positively latest little playhouse has been set for October 7.

### MANAGER RUNS JITNEY BUSES

ALBANY, N. Y. (Special).—The attendance at the Albany theaters this week was badly affected by a strike which tied up every trolley line in the city since Labor Day. All local managers report a tremendous falling off in receipts. Harry S. Carter, the enterprising new manager of Harmanus Bleecker Hall, established a line of free jitney buses to carry patrons to his theater. Mr. Carter said that his Labor Day receipts were short about \$1,000, as the result of the strike.

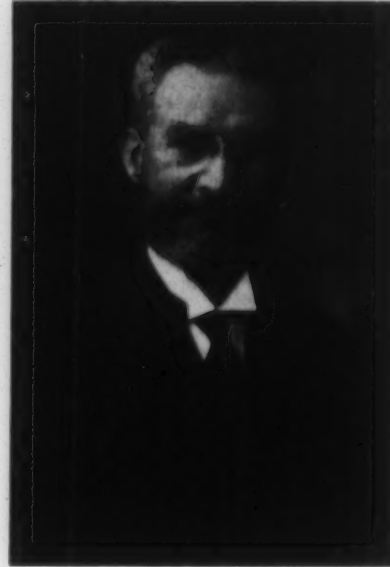
GEORGE W. HERRICK

### GOSSIP

It may not be amiss to remind American actors again that their cue is to be neutral and stay neutral. Because an American happens to get a good reception in London is no reason why he should offend a lot of Americans who are not pro-English. Most English actors in America are more circumspect in expressing their feelings about the war than Mr. Ramsay Wallace, who, although an American, refers to the Germans as "our common enemy." The London Referee, closing its review of "Kick-In," says:

"There was a great reception both after each act and at the finish, when Mr. Ramsay Wallace made quite a stirring speech. In which he said that he only wished he could 'put on a British uniform to fight our common enemy'—a sentiment which, it need hardly be said, was received with a regular tumult of applause."

Which was very indiscreet, unless Mr. Wallace thinks he has arrived at a stage where he can afford to offend certain persons in his own country who have considerable influence in theatrical circles.



NICHOLAS POWER.

Founder and President of the Nicholas Power Company.

### HEAT CLOSES THEATERS

Four Houses Temporarily Suspend Operations—Productions of Many Plays Postponed

The theatrical business has just passed through one of the most disastrous weeks ever recorded. The high temperature and excessive humidity of the last ten days were responsible for the temporary closing of four theaters and the postponement of a number of new productions. Theatrical statisticians declare that it is the first time in the history of the local stage that hot weather has ever brought about an interruption of a play's run in September. Even the plays which have been set down as emphatic hits were but little patronized.

The four playhouses which closed during the week to await a drop in the temperature were the Park, Comedy, Lyceum, and Maxine Elliott. May Irwin suspended operations at the Park on Wednesday night after bravely attempting for two nights to defy the heat. She declared that she lost twenty pounds in the process. "If I keep on losing weight," she said, "the only thing for me to do is to tour the country as Camille in a portable ice house."

The Comedy closed on Tuesday night, one night after the production there of "Just Boys." The Maxine Elliott where "Our Children" is the attraction, also closed Tuesday night, and the Lyceum, where Marie Tempest is appearing, became dark on Friday night.

Among the productions postponed were "Two Is Company," "Husband and Wife," "Stolen Orders," and "Town Topics," all of which are being given their first performances this week.

William A. Brady, who is sponsor for "Husband and Wife," was the first to announce a postponement. That his judgment was excellent was proven by the fact that other managers followed his example.

A theatrical opening has plenty to contend with, at best," said Mr. Brady, "but when it runs into a merciless hot night, in addition to the ordinary difficulties, the handicap becomes very nearly insurmountable. This is natural enough, for when persons are sweating it is only reasonable that they become cross and hard to please."

### "EMMA MCCHESENEY & CO."

New Title for Ethel Barrymore's Play—Skinner in "Cock of the Walk"

The title of Edna Ferber's play, in which Ethel Barrymore will appear this season, has been changed from "Roast Beef, Medium" to "Emma McChesney & Co." Emma McChesney, of Miss Ferber's magazine stories, is the principal character in the play.

"Cock of the Walk" has been selected as the title of Henry Arthur Jones's new play in which Otis Skinner will be seen. The play is a comedy of character, and Mr. Skinner's role is that of an old-time actor. It will be recalled that about four years ago Mr. Skinner appeared as an old actor in "The Honor of the Family."

### MACON

MACON, GA. (Special).—D. G. Phillips, the capable and efficient manager of the Grand, will, as usual, give satisfaction to the profession and patrons during the season of 1915-1916, as he is known all over the U. S. A. for his executive ability. "When Dreams Come True" Sept. 9, and all good attractions looked South will be shown at this house.

The Palace, Princess, and Macon are presenting feature pictures.

ANDREW OLIVER ORR.

### DR. COLIN McDOUGALL

DR. COLIN McDOUGALL, formerly physician of the Actors' Fund and widely known in the theatrical profession, died Sept. 19, at his home, 118 West Eighty-fifth Street, in his seventy-second year.

CHICAGO

Lake City Stands Pat on Full Houses and Looks Forward to Early Opera Season

Loop theaters are "standing pat" on "full houses" for the first "backback" of Summer. Chicago really enjoys grilling with good shows; we always have the lake breeze as a "chaser" after the performance. Consequently the bills are still the same, and there will be no changes until October, or something unexpected happens to alter managerial forecasts. On Oct. 4 the reorganized Boston Grand Opera company with Pavlova Ballet Russe attachment, will open at the Auditorium in the melodramatic-terpischorean opera, "The Blind Girl of Portici." Remembering the fate of the Century Opera company, which could not earn its salt here with excellent performances last season, the Boston managers have evidently decided to "circus it a bit" to draw Chicago. "Carmen" will be sung and danced on Oct. 5, and for the following matinee a Japanese prima donna, Zukkury San, is announced as "Madame Butterfly." She is said to be a graduate of the Nagasaki Conservatory, trained for opera in Italy and Russia, and sang "Cho-Cho San" for eight performances during the last Russian season in London. "Very good, Zukkury," but you will have to go some to get our Geraldine's golden kimono. In the Boston bean bag are also a choreographic version of Gluck's "Orfeo" and "Otello," with probably a pillow ballet to celebrate the strangling of Desdemona; also that modern "strong-arm" opera by Montemezzi, "L'Amore del Tre Re," for the first time in this city. Meanwhile our own Cleofant is busy with operatic hocus-pocus, gathering the ghosts of the late Chicago company, together with a few "live ones." It is rumored that he has engaged Emmy Destinn, of the Metropolitan, to open in "Aida," followed by "La Gioconda" and other famous roles. The roster of the company is not complete, but Signor Campanini is expected back by Oct. 20, and rehearsals will commence not later than Nov. 1. Then we hope to raise those Boston opera promoters clean out of their box office, but it's hard to beat them. For instance, the Boston Symphony Orchestra, which comes to the Auditorium on Oct. 10, beats Chicago's big string band to the public ear by exactly five days. Can you tie 'em?

Donald Stuart.

MONTREAL

MONTREAL (Special).—His Majesty's Players presented for the first time in Montreal the well-known detective drama "The Arzly Case" Sept. 13-18. The heaviest work of the piece rests on the shoulders of Archie Kayton, the detective, which part was effectively played by Charles Mackay. The part of the heroine gives but small chance for acting, but was played by Lillian Kemble with her usual ability. A splendid character sketch was given by William Webb as the promoter Hurly. Caryl Gillen, as Joe, and Raymond Capp, as Colt, both did good work, and Belle D'Arcy gave a capable characterization of Mrs. Martin. "The Rule of Three" Sept. 20-25.

William Prunette and company in a miniature comic opera, "A Holland Romance," were the headliners at the Orpheum and proved very attractive. The well-known Dutch comedian Gus Fay is the feature of the Strouling Players at the Gaiety. The show is well above the average. The band of the Grenadier Guards gave a fine concert in the Arena Sept. 13.

In spite of war time the various smaller picture and vaudeville houses seem to be doing fine business. W. A. THERIAULT.

ST. PAUL

ST. PAUL, MINN. (Special).—After being dark two weeks following the engagement of "Sari," the Metropolitan reopened with pictures, "Uncle Sam at Work" Sept. 23-28, followed by "Fluke O'Hara in 'Kilkenny'" Sept. 29-31, and "Al. Johnson in 'Dancing Around'" Sept. 12-15. Business thus far has not been better than fair. "On Trial" Sept. 19-25. "Maid in America" Sept. 26-Oct. 2. "All Over Town" Oct. 3-6. "Trail of the Lonesome Pine" Oct. 7-9. "The Blue Diamond" Mack and Vincent, the Dooleys, and Mizanotte Kookin were prominent in the Orpheum bill. Future headliners: Houdini, Sept. 19; Naxosina, Oct. 3; Mrs. Leah Carter, Nollie Fox, Dec. 12. The Empress continues to enjoy a steady patronage, and the Princess, where 10-cent vaudeville reigns, is playing to overflow houses. Burlesque continues to thrive at the Star. Fair Week brought more noticeable increase in business to this house than any other in town. "Big Case" Sept. 19-25; "Cabaret Girls" Sept. 26-Oct. 2.

JOSEPH J. PRISTER.

UTICA

UTICA, N. Y. (Special).—"Twin Beds" opened at the Majestic Theater Sept. 8. An excellent company, headed by Juliet Day, played to large houses matinee and night. "On Trial" Sept. 9-11.

For week of Sept. 13-18 the Majestic Players appeared in Mary Mannerling's former success, "A Man's World." Miss Harriett Duke, as the authoress, was exceedingly clever, and Edward Arnold was good as the publisher. Little Dick Hayden had the juvenile role of Kiddie. Julia Sanderson, Donald Brian and Joseph Cartier in "The Girl from Utah" Sept. 20. "Entash and Perlmutter" Sept. 21. The Lumberjacks offered its season of vaudeville and burlesque with Ed. Lee Wroth and Billy Watson Sept. 17-19. Alhambra, Shubert, and Orpheum continue to draw good business with feature photoplays. ARTHUR L. WILCOX.

FALL RIVER

FALL RIVER, MASS.—The Savoy regular season opened Sept. 13 with a straight vaudeville policy of ten acts and the latest Keystone comedy pictures, Benson and Sherry. After a survey of the local field, came to the conclusion that there was a demand for a first-class exclusive vaudeville house at popular prices. The theater will be booked through the United Booking Office. Two performances a day will be given.

Edward Kalovet has assumed the management of the Premier and is presenting "Good Bills."

W. F. GEE.

NEW BEDFORD

NEW BEDFORD, MASS.—At the Vien Lester Longman and his company of players will play a special engagement of two weeks, opening Sept. 20 in "Bought and Paid For," to be followed by "The Blindness of Victor." The company includes Lester Longman, Amy Rivard, Irene Oshier, John McLean, Anna Laving, Eddie Phalen, Jack Bennett, and Joseph Guthrie.

W. F. GEE.

NEW HAVEN

Good Fun and Interesting Music in "Two is Company"

Shubert Theater: New Haven, perhaps, can feel proud of its flattering distinction of having become one of the foremost producing centers. So far six of the current Broadway attractions have been presented here, and five others are down for early production.

On Monday evening, Sept. 13, "Two is Company" opened a two-nights' engagement to capacity audiences.

The time-worn theme of jealousy is enlivened in "Two is Company" by the novelty of two divorce agents, lawyers, and agitators. Though the book was not brilliant, there was plenty of good comedy in it. The music was interesting, especially in the case of "Back to His Land," a delightful little aria, which ran through the entire piece. "The Land of Lorraine" and "We Like to Whirl" also stood out among many good numbers.

The action of the piece takes place in the suburbs of Paris, partly at the country home of Baron D'Harcourt, and partly at the summer residence of Louis Le Grange, a well-known actress. The story deals principally with a case of mistaken identity, which is instrumental in arousing jealous feelings between the baron and his wife, who finally determine to seek evidence for divorce grounds. Their efforts to obtain proper evidence against each other introduces two clever divorce detectives, who, during the greater part of the play, are responsible for the complicated situations. The parts of these divorce detectives were very well played by Clarence Harvey and Ralph Cairn. With them Har- old Visard executed the best comedy scene of the evening.

May de Sousa and Georgia Caine carried well the principal female parts, and Claude Flemming was as graceful and melodious as ever. Others prominent in the cast included Gordon Keith, Victor Le Roy, Gwendolyn Lowrey, Lydia Carlisle, Rosal Frey, and Gertrude Grossberg.

OGDEN

OGDEN, UTAH (Special).—Orpheum, Sept. 9-11: "The Shadow Girl," headlined, with an all Salt Lake City cast. Edith Helena, the operatic soprano, was very good, and Maurice Dodgny, in his comedy playlet, "An Irish Arden," brought the house down with his Irish wit. The first four days of the week will feature photoplays, the balance of the week consisting of the Pantages vaudeville. The Alhambra, Ogden's new \$100,000 theater, has been playing to large audiences since their opening. Mr. Sims, the manager, has been doing everything possible, in order to get business. The lot has been closed for the past two months for repairs and decorations. They opened on Sept. 8. All the other houses are enjoying a very good business thus far. LOUIS H. JACOBS.

OGDEN, UTAH (Special).—Orpheum, Sept. 15, "Cousin Kate," comedy in three acts, was presented by local talent at the Orpheum, and the house was almost sold out. The cast was as follows:

Kate Curtis ..... Monnie Brown

Mrs. Spencer ..... Lila Davies

Amy Spencer ..... Dorothy McGee

Jane ..... Florence Riser

Rev. James Bartlett ..... Henry Anderson

Heath Desmond ..... Moroni Olsen

Bobbie Spencer ..... Master H. R. Howes

It was staged under the auspices of the Culture Club, to raise funds for the construction of a swimming pool. Mr. Moroni Olsen, formerly professor in education, at the Ogden High School, was director. It proved to be a very good success. LOUIS H. JACOBS.

LOUISVILLE

LOUISVILLE, KY. (Special).—Seven Keys to Baldpate, the attraction entire week Sept. 12-22 at Macaulay's Theater, is doing business. Many strangers in the city attending the State Fair helped to swell the attendance. The season of the B. F. Keith vaudeville house opened Sept. 12 with a strong bill. Business very large, notwithstanding extremely warm weather. The Monte Carlo Girls had a prosperous week at the New Richmondham. Manager John T. Macaulay continues an invalid at his country home to the regret of his legion of friends. Al. G. Field wrote the colonel an almost pathetic letter expressing his longing to see his old friend on the occasion of his recent professional visit. Presley L. Hamilton, for many years an attaché at Macaulay's, will officiate in the box office during the season. "Pat" Roberts, a former Louisville newsboy, is rapidly becoming a celebrity as a composer of popular songs—words and music. He is now connected with a publishing house in Detroit and waxing prosperous. Among his song successes are "When Memories Come Back," "Ragging Mr. Old Kentucky Home," "Want to Be Loved." CHARLES D. CLARKE.

JACKSONVILLE

JACKSONVILLE, FLA. (Special).—The Duval Theater, long the home of the legitimate vaudeville as well as road attractions this season, it being booked by the St. Clair Amusement Company, under the local management of Charles Leach, assisted by Gus Mitchell. Carl Robinson is in the box office and the house opens its doors on Sept. 19. The lobby of the theater and arcade running up to it have been made into a Persian Garden. The ceiling is white lattice, with colored lights and thousands of flowers in hanging baskets. The color scheme of the theater itself is green and white, and handsome new curtains have been added to the boxes. Entire new scenery will be used and lady ushers are in charge. The orchestra is under the direction of Mr. Francis Edlie and Mrs. Edwin Vale will handle the publicity of the house. Popular prices will prevail. This does not mean that road attractions will be lacking. For Manager Leach has already booked such successes as "The Only Girl," "Daddy Long Legs," Al. Field's Minstrels, "B. Pays in Advertising Under Cover," "Twin Beds," "The Yellow Ticket," "The New Henrietta" and many others to be announced. WILLIAM L. ROYKIN.

SEATTLE

SEATTLE, WASH. (Special).—At the New Pantages vaudeville Sept. 5-11. The attendance averaged good business. At the Empress "With in the Lines" and vaudeville Sept. 5-11 was well patronized. At the La Madama Zanda and Mercedes Crane and vaudeville. Motion pictures at the Alhambra, Alaska, Clemmer, Colonial, Class A Grand, Liberty, Melbourne, and Mission. The American Bankers' Association held its annual convention Sept. 8-9 at the Moore Theater. Ex-President Taft was among the prominent speakers who addressed the convention. BENJAMIN F. MERRISSEY.

CANTON

CANTON, O. (Special).—The firm of Abrams and Bender, lessees of the Lyceum Theater, has been dissolved, Mr. Abrams retiring. The Palace Amusement Company, of which Mr. Bender is president, will continue the house without change of policy. Fred Witter will be the house manager.

L. R. Cool and Victor Schram have purchased from Fetter and Shea, the lease of the Grand Opera House. First-class road attractions will be shown, with Paramount films in the intervals. Mrs. Schram will be resident manager. R. C. Stueve, owner of the Edison Theater, has succeeded O. G. Murray as owner and manager of the Orpheum Theater.

The Meyers Lake Park Theater closed Sept. 11. Indifferent attractions were shown and business was light. M. D. BUSH.

EL PASO

EL PASO, TEX. (Special).—El Paso, L. R. McClintock, manager. This playhouse has been renovated, opens for the season on Sept. 15 with Guy Rattray Post in "Onar, the Tentmaker." Mr. McClintock has booked through L. M. Crawford a large number of attractions for the coming season and everything points to his business, as El Paso is in a very prosperous condition.

Theater Crawford: A. E. Schuster's lease on this theater expired on Aug. 1, and was taken over by L. R. McClintock for L. M. Crawford, and will be opened about Sept. 20 by a stock company Manager McClintock has secured in Chicago—particulars later.

All the picture shows in El Paso are doing a remarkable business. P. E. SHELTON.

MEMPHIS

MEMPHIS, TENN. (Special).—She 1915-1916 season at the Lyceum Theater opens tomorrow, Sept. 25 with Neil O'Brien's Minstrels. Nearly fifty bookings have already been booked by Manager Frank Gray. Last year was not a good one in the Southern cotton country, but all industrial fields boom up better this year, the stress of war abroad notwithstanding. Al. G. Field usually opens the season here, but he will come Thanksgiving. Memphis also entertains the Liberty Bell in November as that trophy is being returned from San Francisco. The Tri-State Fair for Tennessee, Arkansas, and Mississippi will be on at the old Montgomery Park Sept. 26 to Oct. 5. Frank Fuller, secretary. C. C. GRISMAN.

ROCKFORD

ROCKFORD, ILL. (Special).—Grand: Mr. George Peck of the United Players Company, Peck and Sackett, has assumed the personal management of the Grand Opera House. He has brought with him Mr. Hugh Flannery, former manager of the Willard Theater, Chicago, to act as treasurer. The Grand has been showing pictures all Summer, and the first regular attraction for the season was "The Lady in Red," with Valii Valli. The Palace Vaudeville continues playing to good business. The Orpheum has been changed to a picture house. They are showing only five and six reels play pictures. HARRY E. NORMAN.

SPOKANE

SPOKANE, WASH. (Special).—Billy Clifford and his Minstrel Maids played to small business Sept. 5-6. The new Hippodrome Theater, formerly Loew's and the Orpheum, opened Sept. 5, under the ownership of Eugene Levy with H. J. Brown as manager. A mixture of Fisher and Sullivan and Cordine attractions is being given. Together with two reels of pictures. The bill is changed twice weekly. The Royal Hawaiians headlined the first show. W. S. McNEIRA.

NEWARK, O.

NEWARK, O. (Special).—Auditorium Theater. Harry English lessee. The Auditorium is showing pictures to good business. Albert Vee's Stock company Sept. 27-Oct. 2. Mr. Vee made a decided hit here as leading man with the Hall Players last season. The Morris Carnival company Sept. 12-18, under the auspices of the Lotta Order of Moose. BESSIE FORTNER.

HAVERHILL'S NEW STRAND

HAVERHILL, MASS. (Special).—The New Strand Theater, to be devoted to moving pictures and vaudeville, is nearing completion and is scheduled to open sometime in September. The house is located on Merrimack Street, in the heart of the city, backed by the Academy permanent stock, and by the Colonial vaudeville and "legitimate." The Strand is owned and to be operated by "The Strand Theater Company." The Academy, now under the direction of Sites Emerson Company, opened its season of permanent stock week Sept. 6-11 with Cohen's "Seven Keys to Baldpate." Mr. Roy Gordon, leading man last season with Miss Hazel Burgess as leading lady, James J. Haden, William Augustin, Miss Rose Morrison, and Mr. Sumner Nichols as members of last year's company have been re-engaged. The new members are Mr. Walter Weeks and Miss Frances Woodbury. Mr. Burk Symons will again act as director. The Colonial remained open all Summer showing motion pictures to excellent business. Week Sept. 6-11, "Birth of a Nation." The Orpheum, since the present management took charge, has shown a marked improvement in offerings and attendance. The best studios of America and Europe. The scenic closed for a brief period for repairs, reopened Oct. 23, and is playing to good business. Knickerbocker and Carnival played two weeks, Aug. 21, under auspices of the Lotta Order of Elks to good business. C. T. ISABELL.

"TRILBY" AT HOME IN TORONTO. TORONTO, CANADA (Special).—Trilby, with the "all star" cast at the Royal Alexandra Sept. 6-11 to immense attendance. Few star casts have upheld their title this one does. Miss Neilson-Terry is certainly the Trilby. Du Maurier portrayed, and Len Hardie, in our opinion, is by far the best "Svengali" who ever essayed the role. "Dear and beloved here especially" is Rose Coghlan as Madame Vinard, and Mr. MacFarland shows he can do a well-sung song. A Full House, with Walter Jones and Helen Lowell. GEORGE M. DANFORTH.

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4 Plays on Percentage

"Down the Wabash," a semi-rural comedy "My Bonnie Kate," a romantic comedy "Tried By Fire," a thrilling melodrama "Happy Jack Stuffs," a farce-comedy ROBIN ERNEST DUNBAR, So. Bend, Ind.

MARRIAGES

George W. Vierra, manager and joint owner of Peterson and Vierra's Royal Hawaiian Decca and Concert company, and Evelyn Dea Fullart, a well-known stock leading woman, were married at Los Baros, Cal., on June 11. After their honeymoon they will again take out their Royal Hawaiian company. Miss Dea Fullart retiring from the stock field.

Eleanor Flowers, actress, and Gregory Mason, a member of the editorial staff of the Outlook, were married in the Jersey City Court House on Sept. 16. The bride is a daughter of the late Mr. and Mrs. William Pitt Flowers, of Tennessee. She came to New York four years ago to go on the stage. She has appeared in "Bought and Paid For" and "Ready Money" on tour, and has appeared in prominent parts with the Columbia Players. Her most recent engagement was in St. John, N. H., this Summer, where she was leading woman in a stock company. Mr. Mason is a son of Mr. and Mrs. Edward Palmer Mason, of Boston, and a cousin of John Mason, the actor. Accompanied by his bride, Mr. Mason sailed Monday for Russia, where he will act as war correspondent. They will return at Christmas time, when Mrs. Mason will resume her stage activities.

DEATHS

WILLIAMS.—Arthur Williams, well known as an English comedian, died on Sept. 15, at his home in London, at the age of seventy-two. He was born in London, and made his first appearance in "The Corsican Brothers," when seventeen years old. In 1911 when he completed his fifty-fifth year on the stage, he had played over 1,000 parts. During his career Mr. Williams supported many great players and acted the leading role in a number of productions.

BUTLER.—Ormond Butler, manager of Roth and Bill, the German comedians, died on Sept. 12 in a sanitarium in Baltimore from pneumonia, in his sixty-first year. Mr. Butler was at one time a professional baseball player and formerly managed the Pittsburgh and Columbus teams. His theatrical career began at Ford's Opera House in Baltimore. He is survived by a son.

KNOWS.—Ida Brown, twenty years old, a chorus girl in "The Passing Show of 1915" at the Winter Garden, was killed on Sept. 14 when an automobile in which she was returning from a midnight supper at Bell House Inn, collided in Pelham Parkway with another automobile.

BYRON.—The mother of Helen Byron, prima donna, was buried on Sept. 11 at Highland, N. Y. Her death followed an illness of several months.

LOOMIS.—After a lingering illness, S. Louise Loomis, sister of Jessie Graham, died on Sept. 15, at the home of her mother Mrs. Henry M. Loomis, in Edgeworth, Pa.

# NEWS OF STOCK PLAYS AND PLAYERS

## The Ticker

"Mankind is as the stocks of the field—  
That grow in the morning, and in the evening  
are cut down."

Every once in a while we meet a young stock actor who appears to be permanently peeved because New York does not know about his triumphs in Punxsutawney and immediately offer him leading roles on Broadway. "It's a long, long way to Punxsutawney," and New York's memory is so short that Broadway forgets her own favorites, unless they keep coming back. However, this brief memory works both ways, and when the young actor is a Broadway star New York will kindly forget that he ever played Punxsutawney. This is no knock at that town in particular, or any of the many provincial communities which serve as kindly canines for youthful actors to try their budding powers upon. Considered in the light of preparatory schools, or to follow the prevalent military simile—training camps for the soldiers of the stage, their importance to the drama is incalculable. But "each man in his time plays many parts," and the stock players are legion. Therefore, while the young actor may take proper pride in every part he has tackled and "got away with," as the Psalmist puts it: "Lift not up your horn on high; speak not with a stiff neck."

These reflections are inspired by the recent passing of Ralph Stuart, one of the best examples of modern stock schooling. Only a little over a decade ago Ralph Stuart was the idol of audiences at the American Theater, yet even the writer of his obituary forgot that he had ever played stock in the heart of New York. While there he developed exceptional skill in the romantic roles of the day, and produced a thrilling Russian drama entitled "By Right of Sword," in which he starred throughout the country for several seasons. Then the popular style of plays changed, and excellent actor that he was, Ralph Stuart changed with them. He created leading roles in "The Spoilers" and "Such a Little Queen" in New York, while Chicago and the wide West maintain that he was the ideal "Get-Rich-Quick Wallingford." Not only an all-round actor and splendid director himself, he was quick to appreciate and promote talented youngsters. He brought Lillian Albertson, whom he had discovered on the Coast, to Broadway as leading lady, and she is not the only one, whose career was assisted by Ralph Stuart. Withal he was modest, cheerful and confident, meeting reverses as he did successes, with a smile; all except the last, which hit to his heart. There is an example to emulate, young player; and when you have passed higher up there will be some one, even in Punxsutawney, to remember your brief triumphs upon the stage of life.

WILLARD HOLCOMB.

### "CRANE SHIRLEY" IN SCHENECTADY

SCHENECTADY, N. Y. (Special).—The complete roster of the Crane Shirley Stock company, which opens an indefinite engagement at the Hudson Theater Sept. 20, includes, besides James Crane and Blanche Shirley, who are to play the leads: Howard Lane, Earl Dwyer, Houston Richards, Dudley Clements, John Matthews, Grace Fox, Marguerite Maeder, Bijou Washburn, and Marie Lalloy. Scenic artist, Charles Squires, and stage director, Earl Dwyer. Mr. Crane has a host of admirers in Schenectady, where he played a record engagement of thirty consecutive weeks several seasons ago. The plays to be presented have never before been seen here in stock. Mr. Frank Carpenter is Mr. Crane's personal representative.

NAT SAHR.

### "HELP WANTED" IN ST. PAUL

ST. PAUL, MINN. (Special).—The Ernest Fisher Play is presented "Help Wanted" at the Shubert Sept. 12-18. Genevieve Cliffe played the role of the inexperienced stenographer in excellent style, and Henrietta Delmas scored a decided hit in the character part of the mother. Agatha Brown as Catherine Wiggins must also be credited with an effective portrayal. Duncan Penwarden did his customary good work as the elder Scott, and the same might be said of Sam McHarry as Jack Scott. Effective delineations were also contributed by Frederic Van Benschoten, Joe Lawlis, and Mollie Fisher. "Polly of the Circus," Sept. 19-25. "Within the Law," Sept. 26-Oct. 2. JOSEPH J. FEISTER.

### STOCK CLOSING IN JERSEY

JERSEY CITY, N. J. (Special).—Last week of a good season for the Charley Reilly Bergen Players commenced Sept. 13, when "The County Sheriff" was offered Sept. 13-15 to fine business. All the favorites of the company were well cast and the audiences were very appreciative. "The Reckoning" was the final bill, Sept. 16-18. All the members of the company have worked hard to make themselves popular, and that they succeeded can be attested by the large business done during the Summer. Mr. Reilly is a resident here.

WALTER C. SMITH.

## WITH THE "BIG TOPS" IN THE BRONX

R. F. Keith's Bronx Stock Co., appropriately celebrated the "last roast of Summer" with a splendid production of "Polly of the Circus"—always a popular bill above the Harlem—and did the regular "circus business." Credit for the big production is mainly due to Director R. G. Edwards, who was virtually born in the business. His father, Maze Edwards, managed Edwin Booth and the Elder Salvini, was with Abbey Schofield and Grau, managed the Union Square Theater, the Fifth Avenue Theater and was connected with most every well known star of his time. Mr. Edwards' mother was Eva Garrick, one time leading woman for Edwin Booth; his uncle, Sam Edwards, is at present playing in "Some Baby." Mr. Edwards or R. G., as he is known by his friends learned his business under the greatest director of his time, the late James A. Herne, serving as

Mr. Herne's stage manager. He has directed most all the leading stock companies at some time or other, and is also an actor of no mean ability, having been leading juvenile man for Mary Manning, Mary Cahill, William Brady, Harry Doel Parker, Joe Brooks, etc. Mr. Edwards is called "The Commercial Director," always aiming to direct his plays to suit the audience he is appealing to. His methods of directing are not bombastic; he very seldom raises his voice, but tries to appeal to the intelligence of his players—in which respect he is a real disciple of James A. Herne.

Mr. Walter R. Richardson inaugurated his theatrical career under the circus tents. As a result of this training Mr. Richardson gave one of the most appreciative performances of Rev. John Douglass, in "Polly of the Circus" ever seen in stock. He has

played this role on five different occasions, and has always met with the most pronounced success. Mr. Richardson has a fine personality which he gets across the footlights with excellent effect. Therein lies the secret of his immediate success with the theatergoers in the Bronx.

Miss Ruth Robinson's interpretation of the role of Polly, in "Polly of the Circus," was one of the finest bits of acting seen at the Bronx Theater in some time. Miss Robinson played the role with much of the childish charm and sprightfulness which so characterized Mabel Taliaferro's, the original of the role at the Liberty Theater, some years back. Miss Robinson's greatest ambition was to become a star on Broadway, therefore she puts her whole heart into every role she is given. Praise and admiration of her work augurs well for the realization.



THE MEMBERS OF KEITH'S BRONX STOCK COMPANY AS THEY APPEARED IN THE PRODUCTION OF "POLLY OF THE CIRCUS," STAGED AND DIRECTED BY R. G. EDWARDS.

First Row, Standing, from Left to Right: James Quinn, Harry Askins, Albert Gebhart, Russell Parker, Edmond Abbey, Frank Bass, John Hopkins, Walter Richardson, Luella Morey, Fred House, Walter Thomas, Margaret Fielding, Walter Marshall, Dorothy Vernon, John Flynn, Jr., Robert O'Donnell, R. G. Edwards (Director).

On the Horse: Ruth Robinson.  
First Row, Sitting: Cora May, Daisy Leon, Joe Kramer, Alice Bradley, Tommie McHenry, Blanch Jackson, Ella Rambo, Elsie Prinkam.  
Second Row, Standing: Barney Frank, Frank Carter, John Gillespie, Harry Fabbrini, Solie Smith, Dick Harmon, James Taylor, John Brown, Tom Lennon, Jimmie Smith, Herman Seltz, Frederick Hamilton, Bill Muller.

### "BONEY" CONQUERED THE HUDSON

UNION HILL, N. J. (Special).—"The Misleading Lady" was the offering of the Keith Players at the Hudson, Sept. 13-18. Frank Armstrong gave an excellent production, in fact, his best since becoming director of the company. Besides Mr. Armstrong gave an ideal portrayal of the role of "Babe" Merrill. Evelyn Watson in the name role pleased. Jack Roseleigh was a perfect primitive man in a dress suit, and Joseph Eggerton as the lunatic was the bright bit of the play. Aubrey Rosworth scored as Steve Weatherbee, and others instrumental in putting the piece over were Karl Knapp, Frederick Webber, Douglas Stanfield, "Patsy" McCoy, Sam Douglass, George McEntee, Jessie Pringle, Nan Bernard, Mildred Florence, Louise White, and last, but not the least, Harry Kaiser.

This week, "The Flight," followed by "Mother."

E. A. GREWE, JR.

### STOCK TO FILL OPEN TIME

OKLAHOMA CITY (Special).—The Overholser opened its 1915 season Sunday, Sept. 12, to two crowded houses, the offering being Emma Bunting in late release for stock. Billie Burke's success, "Jerry," Miss Bunting is being supported by George Whitaker and a company of seventeen, under the management here of Mr. E. C. Schiller.

Manager Fred Wels, of the Overholser, states that he expects to play this company until his legitimate bookings are due, which is a matter of thirty days, and if possible make arrangements to play stock between all booking dates up to and including the holidays. FRED GOLDSTANDT.

### CLEVER COP CAPTURES BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players presented "Officer 666" in a very satisfactory manner, pleasing large audiences. Julian Noa as Travers Gladwin did good work. Dan Hamilton as the cook made the bit of the show and deserves praise for an exceptionally strong interpretation of the role. Walter H. Beall in the title role did a good bit of comedy work. Ruth Lechler, Marion Chester, Kathleen Barry, and Elmer Thompson are deserving of mention. The play was well staged under the direction of William H. Dimock. "The Master Mind," Sept. 20-25.

W. S. PRATT.

### TAMPA HAS PET STOCK

TAMPA, FLA. (Special).—One of the best stock companies ever playing this city is now making its home at the Tampa Theater. Eleanor Montell, daughter of the clever actress Eugenie Blair, is featured in "Little Miss Brown," and the cast includes Richard Morgan, J. J. Flynn, Milton Goodhand, Douglas Hope, Robert Arnold, Robert McKinley, Margaret Slavin, Bess Bower, Eleanor Montell, Ed Lawrence, and Hardin Rickman, director. Robert McKinley is scenic artist. The company is under the management of Herbert La Belle, and opened with "Officer 666," following with "The Fortune Hunter," "Elevating a Husband," "The Deep Purple," and for week of Sept. 19-25 they will present "A Gentleman of Leisure." Business is increasing every week and everything points to a good season. E. O. UEDERMANN.

### CRESCENT STOCK IN "THE SHADOW"

Another Charles Frohman play is being presented by the Crescent Theater Selected Players. It is "The Shadow," and was written in French by Dario Niccodemi, translated into English by Michael Morton, and produced at the Empire Theater. The Ethel Barrymore part, that of Berthe Tregnier, the wife, is interpreted by Dorothy Shoemaker, who has already won the hearts of every patron of the Crescent; Edward Everett Horton is seen as Gerard Tregnier, the husband; Joseph Lawrence as Michel Delon, the friend; William E. Blake as Doctor Magre; Annette Tyler as Helene Preville; Beatrice Moreland as Jeanne, and Leah Peck as Louise. By arrangement with Mr. David Belasco, the Crescent Players will offer the week of Sept. 27 for the first time in stock, "Years of Discretion."

### AT HOME IN HALIFAX

HALIFAX, N. S. (Special).—The Academy Players opened their second week in "The Man from Home" to S. R. O., giving a splendid production, with fine acting, handsome costumes and special scenery. Sidney Toler made one of his greatest successes in the title role, and Jane Morgan gained further appreciation as the Hoosier heroine. John T. Farrell, Morton Woodworth, Louis Albion, and Jack Lewis were all capital. "Kitty McKay," Sept. 20.

JAMES W. POWER.

### TWO STOCKS IN ST. LOUIS

"The Red Mill" Received in Real Style—  
"Within the Law" as Well

ST. LOUIS, MO. (Special).—"The Red Mill" was produced and played in excellent fashion at the Park Theater week of Sept. 13. Roger Gray and Dan Marble in the two roles created by Montgomery and Stone were real hits. Louise Allen as Tina added to the success of the offering, as did Mabel Wilbur as the Burgomaster's daughter. Sarah Edwards is always to be depended upon when she plays the part of a widow. George Nathanson as the Governor also scored. Tom Conkey and Royal Cutter as Captain Doris and Joshua were exceptionally well cast. Others of the company who deserve special mention for their contributions to the success of the piece are Matt Hanley, Marguerite Strasselle, Harry Fender, and John Kelly, who is a newcomer.

The dramatic season at the Shenandoah opened on the 13th with the Players' Stock company in "Within the Law." The old favorites were given a most flattering reception. A very good piece of work was done by the company. Evelyn Varden did fairly well as Mary Turner. Mitchell Harris as young Gilder made much of the small part, and Bob McClung overcame physical handicaps and gave an excellent portrayal of Inspector Burke. Stanley Jones as the elder Gilder and William McCauley as Joe Carson were two who were popular. Henry Hull returned to the company and was seen as English Eddie. Mr. Hull was given a hearty reception. Vessie Farrell, the only one of the ladies of last year's company to be retained, was also heartily received, and did much with the small part of Sarah. Elsie Hiltz as Agnes Lynch scored. It is reported that Bertha Mann has been engaged to play leads with the Players.

VIVIAN S. WATKINS.

### STOCK NOTES

The Wadsworth Theater will start its fourth stock season on Saturday, Sept. 25. The opening bill will be "The Misleading Lady." The Wadsworth is always "well worth" the price.

Severin De Deyn, stock leading man, has been confined to his home during the past two years. He is now rapidly recovering and will be glad to have his friends call on him at 408 Dean Street, Brooklyn, N. Y.

### GRAND FOR THE GRAND ARMY

WASHINGTON, D. C. (Special).—Poll's drew unusually large houses during the past week, in spite of the intense heat. The house, beautiful in its new dress, is marked on every side as a noticeable improvement to the credit of Proprietor Poll's able lieutenants, James Thatcher and John W. Cone. "Excuse Me" was presented by the largely augmented cast, with Mark Kent a tremendous hit as the negro porter. The number of rich character parts in the Rupert Hughes farce gave many strong individual opportunities. The current week's offering is "Under the Red Robe."

The old name of Poll's Theater was the grand, and for Grand Army week, Sept. 27, General Manager James Thatcher has scored a coup by procuring for that week David Belasco's big success, "The Grand Army Man," said to be the first David Warfield play which Mr. Belasco has released for stock.

### LET THE CRESCENT R. I. P.

Editor DRAMATIC MIRROR: I have noticed the various letters you have published each week regarding the old Crescent favorites, and think it about time that some one would say a good word for the new company. If the old favorites are missed, why keep continually writing to Mr. J. J. Maloney, general manager for B. F. Keith, and knocking the new company, when most of the old favorites are only a block away playing at another house?

Miss Dorothy Shoemaker, who comes from one of Brooklyn's oldest families, and I think if some of the knockers would read over the words of Charles K. Harris's song, "When It Strikes Home," they would stop trying to get people out of positions in order to satisfy their own selfishness, and thereby do justice to all.

Very truly yours,

HENRY MUNDSCHAU.

10 St. Mark's Avenue, Brooklyn.

### STOCK NOTES

The Knickerbocker, in West Philadelphia, now has a stock company under the efficient direction of George Barbier, who was formerly at the American, and the season, which opened with "Diplomacy," promises to be one of diversity and interest.

McLain Gates, leading man with the Temple Theater Players, Ft. Wayne, Ind., did so well during the Summer that he has been re-engaged for the regular season of stock, opening in "The Penalty" (which he was glad to pay—or play).

Hartford matinee girls hold that Harry Hollingsworth was handsomer than Robert Hilliard in "The Argyle Case." Except for the w. k. chivalry of the original Asche Kayton, this might be considered *casus belli*.

On account of ill health, Miss Hazelle Burgess is still absent from the company which bears her name at Jacksonville, Fla. Under direction of Bert Leigh the Winter season (if there is one in Florida) opened appropriately with "The Wolf."

Francis Matthews, a Hartford young man, has been appearing with the Poll Players for eight months. He has always done good work in the parts assigned to him and apparently has a successful theatrical career before him.

Alice Clements was the particular hit of the Mozart Players' production of "Tess of the Storm Country," which, despite the heat, drew capacity business to the popular Elmira theater. "Ready Money" naturally next.

Dick Buhler, who "doubles in films" for Lubin, as stock star in "The Sign of the Cross" at the Walnut, not only made a heroic figure as Marcus Superbus, but his splendid voice and enunciation illustrated what is lacking in the shadowgraph versions of famous old dramas.

Walter Regan—no relation of General John Regan—has gone to Portland, Ore., to play juveniles with the Baker Stock company—also opening in "The Misleading Lady." That play is persuading many young actors to follow Horace Greeley's w. k. advice.

When the Marguerite Bryant Players were seen in "What Happened to Mary," at the Pittsburgh Empire, Miss Bryant carried off high honors in the role of Mary, and Charles Kramer was capital in a comedy role. They take "The Third Degree" next.

At New Haven, Conn., "The Spendthrift" was used by the Hyperion Players for the second week of the new season, followed by "Polly of the Circus." Of the two bills the latter proved the more pleasing selection and throughout the performance measured up to anything this able organization has done in the past.

There are now no less than three former leading ladies with the Poll Players in Hartford. Billie Long was for two years heroine in "The Man on the Box." Bessie MacAllister succeeded Rose Stahl in "The

Chorus Lady," and little Marie Steffan has been leading lady in "The Divorce Question." There are few companies playing stock which can show as classy a cast.

Harry Hayden, for the past two seasons comedian of the Majestic Stock company in Utica, has joined the Utah Players in Salt Lake City. The *Deseret Evening News* states that "he will play the part of 'Boney' and 'Nutmeg' in 'The Misleading Lady.'" When Mr. Hayden meets the writer of that paragraph he might appropriately exclaim, "When shall we three meet again."

The Forsberg Players presented, Sept. 13-18, George M. Cohan's "The Miracle Man," and considering the unseasonable weather a good attendance at every performance. Manager Forsberg has given us a splendid cast, including Charles Dingle, Edward Van Sloan, Orris Holland, Harold Kennedy, Gordon Mitchell, Stewart Beebe, Lou Mansfield English, Andrew Leithuser, John Rogers, Thais Magrane, Bulah Monroe, Pearl Gray and Gertrude Seiden. Next "Nearly Married."

### GÖSSIP

Kraft Walton has been re-engaged as stage manager for the Modern Stage.

Beulah E. Livingston is doing the press work for the Times Producing Corporation.

Julian Ellinge is singing a new song called "Summer Time" in his play, "Cousin Lucy."

Mr. Eric Blind has been engaged by Mr. William Faversham to play René in "The Hawk."

Sylvia Jason, formerly of "The Debutante," has joined the "All Over Town" company, taking one of the leading roles.

Suzanne Morgan is playing one of the leading roles in the Pacific Coast company of "Twin Beds."

Madeline Marshall has been engaged to understudy Miriam Collins and Marguerite Patterson in "The Road to Happiness."

Emilie Lea and Monsieur Raucourt have been engaged to dance at the "Cascades" in the Hotel Biltmore.

By an arrangement with David Belasco, Selwyn and Company have acquired the services of Janet Beecher for Avery Hopwood's new farce, "The Morning After."

Ned Holmes has been engaged by Charles Hopkins as press representative for the Punch and Judy Theater, to succeed Charles Emerson Cook.

Victor Herbert will conduct the orchestra at the first performance of his new opera, "Princess Pat," at the Cort Theater next Monday night.

The Family Club, social in its nature, gave a performance at its farm near San Francisco of an allegorical play, "The Spirit of Youth," by Martin Merle.

Vernon Steele and Janet Dunbar will be members of the company supporting Otis Skinner in the new Henry Arthur Jones comedy.

The Irish Theater of America has announced a New York engagement of three months, commencing in November, at a theater to be designated.

Orlando Daly has been engaged as leading man for E. H. Sothern in "The Two Virtues," which will shortly open at the Booth Theater.

Roland G. Pray has been engaged by Milton and Sargent Aborn as manager for the "Bohemian Girl" company and William I. Love as the business manager ahead.

Fred Walton has returned to the cast of "The Girl Who Smiles." Arthur Denon, who played Mr. Walton's role during his absence, began a vaudeville engagement Monday.

F. C. Fisher, owner of the New Fisher Theater, Seneca Falls, N. Y., and C. H. Sisson, manager of the house, are in town, looking for a musical comedy attraction to open the theater on Oct. 15.

H. H. Niemeyer has resigned as press representative for "Stolen Orders" at the Manhattan Opera House to accept a position in another capacity with Comstock and Gies.

Maurice Butterworth, the new manager of the Bijou Theater, Evansville, Ind., although only twenty-five years old, served seven years apprenticeship as press agent and treasurer, and is popular with the profession.

David Torrence, R. Pertin Carter, and Fred Tyler, who were the original three brothers with Maude Adams in "What Every Woman Knows," have been engaged for those parts for Miss Adams's tour and season at the Empire.

The new manager of the Murat Theater, Indianapolis, Nelson G. Trowbridge, comes from Toledo, O., where he managed the Auditorium, a Shubert house, for two years. His secretary at that house, Albert E. Hook, will act as treasurer.

Halton Powell has five productions on the road—four "Henpecked Henry" companies and one "Safety First." Another company in the latter play opens early next month. C. Jay Smith is general manager for the Powell enterprises.

Louis J. Foster, formerly manager of Poll's Theater, Washington, D. C., and Poll's Theaters, Hartford and New Haven, Conn., has taken over the Casino Theater, Washington, D. C., and is running six acts of vaudeville and feature photoplays. The house is being booked by Byrne and Kirby.

Mr. and Mrs. Herbert Belmore, who have been spending the Summer aboard their cruiser, the *Bertha*, have returned to New York to begin rehearsals with William Fa-



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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC

ANGEL, Margaret: Berkeley, Cal., Aug. 12—Indef.  
BIRD of Paradise (Oliver Morosco): Pittsburgh 20-25, Cin. 26-30.  
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.  
CALLING of Dan Matthews (Gaskill and MacVitty): Lewiston, Ida. 22, Pomeroy, Wash., 25, Wallburg 27, North Yakima 25, Seattle 26-29, Tacoma 30.  
CAMPBELL, Mrs. Patrick: St. Louis 20-25.  
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—Indef.  
EXPERIENCE (Wm. Elliott): Boston Aug. 28—Indef.  
FERGUSON, Elsie (Chas. Frohman, Inc. and Klaw and Erlanger): Detroit 20-25.  
FRECKLES (Western: Broadway Amusement Co.): Elkhorn, Wis., 22, Harvard, Ill., 23, Ft. Atkinson, Wis., 24, Cambridge 25, Stoughton 27, Mt. Horab 28, Dodgeville 29, Fennimore 30.  
FRECKLES (Southern: Broadway Amusement Co.): Marion, Mo., 23, Carrollton 24, Brunswick 25.  
FRECKLES (Co. B: Broadway Amusement Co.): Cynthiana, Ind., 24, Owensboro, Ky., 30.  
FULL House (Co. A: H. H. Frazee): N.Y.C. 12-Oct. 16.  
FULL House (Co. B: H. H. Frazee): Cleveland 20-25, Indianapolis 27-Oct. 2.  
FULL House (Co. C: H. H. Frazee): New Brunswick, N. J., 22, Freehold 23, Plainfield 24, Allentown, Pa., 25, Easton 27, South Bethlehem 28, Trenton, N. J., 29-Oct. 2.  
GEORGE, Grace: N.Y.C. 28—Indef.  
GIRL Outlaw (Clyde E. Anderson): Vernon, Mich., 22, Lenox 23, Swartz Creek 24, Flushing 25, New Lothrop 26, Montrose 27, Colo 28, Brown 29, Ottaville 30, Millington Oct. 1, Mayville 2, Clifford 3, North Branch 4, Brown City 5, Armada 6, HE Comes Up Smiling (A. H. Woods): Chgo. 5—Indef.  
HELP Wanted: Denver 20-25.  
HIT the Trail Holiday (Cohan and Harris): N.Y.C. 13—Indef.  
HODGE, William (Lee Shubert): N.Y.C. Aug. 30—Indef.  
HOUSE of Glass (Cohan and Harris): N.Y.C. 1—Indef.  
HUSBAND and Wife (Wm. A. Brady): N.Y.C. 21—Indef.  
ILLINGTON, Margaret (Selwyn and Co.): Chgo. Aug. 8—Indef.  
IRVING Place Theater: N.Y.C. 1—Indef.  
IT Pays to Advertise (Cohan and Harris): Chgo. 2—Indef.  
IT Pays to Advertise (Cohan and Harris): N.Y.C. 20-25.  
IT Pays to Advertise (Cohan and Harris): Cortland, N. Y., 22, Auburn 23, Fulton 24, Watertown 25.  
KICK in (A. H. Woods): Chgo. Aug. 10—Indef.  
LAST Laugh (Messrs. Shubert): Phila. 20-25.  
LAW of the Land (Wm. A. Brady): Cin. 19-25.  
LITTLE Girl in a Big City (Schutter and Montgomery): Buffalo 20-25, Detroit 26-Oct. 2.  
MANN, Louis (Messrs. Shubert): Buffalo 20-25.  
MAUDE, Cyril: N.Y.C. 13—Indef.  
MOLOCH (Klaw and Erlanger): N.Y.C. 20—Indef.  
NATURAL Law (John Cort): Bklyn 20-25.  
NEW Henrietta (Joseph H. Brooks): Frisco 6-Oct. 2.  
ON Trial (Cohan and Harris): Rochester 20-25.  
ON Trial (Cohan and Harris): St. Paul 19-25.  
ON Trial (Cohan and Harris): Bklyn 20-25.  
OMAR, the Tentmaker (Tully and Buckland): Houston, Tex., 22, 23, Galveston 24, Beaumont 25, New Orleans 26, Oct. 2, Baton Rouge 3, Natchez, Miss., 5, Yaso City 6.  
OUR Children (Oliver Morosco): N.Y.C. 10—Indef.  
PAIR of Silk Stockings (Winthrop Ames): N.Y.C. 14-Oct. 2.  
PAIR of Sixes (Co. A: H. H. Frazee): Balto. 20-25, Hartford, Conn., 27-30.  
PAIR of Sixes (Co. B: H. H. Frazee): Roseman, Mont., 22, Great Falls 23, 24, Anacosta 25, Butte 26, Missoula 27, Wallace, Ida., 28, Spokane, Wash., 29, 30.  
PAIR of Sixes (Co. C: H. H. Frazee): Savannah, Ga., 22, Augusta 23, Athens 24, Macon 25, Atlanta 27-30.  
PAIR of Sixes (Co. D: H. H. Frazee): Allentown, Pa., 22, Lewiston 23, Tyrone 24, Johnstown 25, Indiana 27, Uniontown 28, Latrobe 29, Blairsville 30.  
PEG o' My Heart (Co. 1: Oliver Morosco): Washington 20-25, Balto. 27-Oct. 2.  
PEG o' My Heart (Co. 2: Oliver Morosco): Fall River, Mass., 21, 22, Newport, R. I., 23, Manchester, N. H., 24, 25, Leominster, Mass., 27, Gardner 28, Brattleboro, Vt., 29, Bennington 30.  
POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Chgo. Aug. 30—Indef.  
POTASH and Perlmutter (A. H. Woods): Amsterdam, N. Y., 20, Utica 21, Watertown 22, Oswego 23, Auburn 24, Ithaca 25.  
POTASH and Perlmutter (Weston): A. H. Woods: San Luis Obispo, Cal., 22, Monterey 23, Watsonville 24, San Jose 25, Sacramento 26, 27, Chico 28, Oroville 29, Marysville 30, Stockton Oct. 1, Visalia 2, Coalinga 3, Hanford 4.  
POTASH and Perlmutter (A. H. Woods): Bklyn 20-25.  
POTASH and Perlmutter (Southern: A. H. Woods): Greensboro, N. C., 22, Danville, Va., 23, Greenville, N. C., 24, Suffolk, Va., 25, Elizabeth City, N. C., 27, Washington 28, New Bern 29, Rocky Mount 30, Wilson Oct. 1, Raleigh 2, Durham 3, Fayetteville 5, Wilmington 6.  
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—Indef.  
ROSARY, The (Rowland and Clifford): Detroit 19-25, Toledo, O., 26, Pittsburgh 27-Oct. 2.  
ROYAL Slave (Geo. H. Bubb): Avery, Ia., 22, Knoxville 23, Lynnville 24, Rose Hill 25, Buxton 27, New Sharon 28, Keawick 29, Lone Tree 30.  
SACRIFICE, The (Rowland and Clifford): Chgo. 19-25, Kansas 26, Indianapolis, Ind., 27-Oct. 2.  
SHE'S in Again (Ned Wayburn): Boston 13-Oct. 2.  
SHEPHERD of the Hills (Gaskill and MacVitty): Winnebago, Minn., 22, Sleepy Eye 23, Windom 24, Fairmont 25, Ringsted 27, Armstrong 28, Emmetsburg 29, Sanborn 30.  
SHEPHERD of the Hills (Gaskill and MacVitty): Ann Arbor, Mich., 22, Jackson 23, Monroe 24, Morenci 25, Waukegan, O., 27, Gibsonburg 28, Sandusky 29, Ashtabula 30.  
SHOW Shop (Selwyn and Co.): N.Y.C. 20-25.  
SINNERS (Coast Co.; Wm. A. Brady): Salt Lake City 20-23, Winnemucca, Nev., 24, Reno 25, Frisco 26-Oct. 9.  
SKINNER, Otis (Chas. Frohman Corporation): Atlantic City, N. J., Oct. 1, 2.  
SOLDIER of Japan (Oscar Graham): Childress, Tex., 22, Guadalupe 23, Crowell 24, Rotan 25, Hamilton 27, Sweetwater 28, Colorado 29, Strawn 30, Thurber Oct. 1, Whitney 2, McGregor 4, Gatesville 5, Goldthwaite 6, Burnett 7.  
SOME Baby (Henry B. Harris Est.): N.Y.C. Aug. 16—Indef.  
SONG of Songs (A. H. Woods): Boston 6-25.  
SOUTHERN, E. H. (Messrs. Shubert): Washington 27-Oct. 2, N.Y.C. 1—Indef.  
STOLEN Orders (Wm. A. Brady and Comstock and Gest): N.Y.C. 24—Indef.  
SUNNY South (J. C. Rockwell): Mars Hill, Me., 22, Caribou 23, Washburn 24, Fort Kent 25, Ashland 27, Island Falls 28, Millinocket 29, Dover 30, Guilford Oct. 1, Dexter 2, Newport 4, Pittsfield 5, Showhegan 6.  
TEMPEST, Marie (Chas. Frohman Corporation): N.Y.C. 6—Indef.  
TRAIL of the Lonesome Pine (Gaskill and MacVitty): Stillwater, Minn., 22, Northfield 23, New Ulm 24, Albert Lea 26, Owatonna 27, Austin 29, Osage, Ia., 30.  
TRILBY (Joseph Brooks): Montreal 20-25.  
TWIN Beds (Selwyn and Co.): Newark, N. J., 20-25.  
TWIN Beds (Selwyn and Co.): Boston Aug. 30—Indef.  
TWIN Beds (Selwyn and Co.): Grand Rapids, Mich., 19-25.  
UNDER Cover (Selwyn and Co.): N.Y.C. 20-25.  
UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—Indef.  
WHILE the City Sleeps (Rowland and Clifford): Chgo. 12-Oct. 2.  
WHITE Feather (Wm. A. Brady): Boston 6—Indef.  
WHITESIDE, Walker (John Cort): Chgo. 5—Indef.  
WITHIN the Law (Selwyn and Co.): Belding, Mich., 22, Plainwell 23, Colon 24, Elkhart 25.  
GINNIVAN: Morenci, Mich., 20-25.  
MANNING, Frank: Sylvan Grove, Kan., 20-25.  
MARKS Brothers: St. Catharines, Ont., Can., 20-25.  
OPERA AND MUSIC  
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.  
BRINGING Up Father (Co. 1: Chas. Yale): Jersey City, N. J., 20-25, Paterson 27-Oct. 2, Phila. 4-9.  
BRINGING Up Father (Co. 2: Chas. Foreman): Phoenixville, Pa., 22, Pottstown 23, Reading 24, Lebanon 25, York 27, Frederick, Md., 28, Hanover, Pa., 29, Gettysburg 30, Carlisle Oct. 1, Harrisburg 2, Chambersburg 4, Hagerstown, Md., 5, Cumberland 6.  
BRINGING Up Father (Co. 3: Griff Williams): Hudson, N. Y., 22, Great Barrington, Mass., 23, Troy, N. Y., 24, 25, Mechanicville 27, Schenectady 28, Amsterdam 29, Johnston 30, Utica Oct. 1, Little Falls 4, Herkimer 5.  
ELTING, Julian (A. H. Woods): N.Y.C. Aug. 27—Indef.  
GIRL from Utah (Chas. Frohman Corporation): Syracuse, N. Y., 21, 22, Buffalo 23-25, Ann Arbor, Mich., 27, Lansing 28, Saginaw 29, Battle Creek 30, Kalamazoo Oct. 1, Jackson 2.  
GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—Indef.  
HANDS Up (Messrs. Shubert): Detroit 20-25, Pittsburgh 27-Oct. 2.  
JANIS, Elsie (Chas. Dillingham): Cleveland 20-25.  
LADY Luxury (Chas. H. Wuers): Poughkeepsie, N. Y., 24, Gloversville 25, Buffalo 27-Oct. 2, Port Huron, Mich., 3, Ann Arbor 4, Jackson 5, Battle Creek 6, Shubert in America (Messrs. Shubert): Minneapolis 19-25.  
MULLY and Jones, Link and Schaeffer: Chgo. Aug. 27—Indef.  
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—Indef.  
MUTT and Jeff in College (Co. 1: Joe Pettengill): Utica, N. Y., 22, Rome 23, Oneida 24, Oswego 25, Fulton 27, Sodas 28, Lyons 29, Newark 30, Batavia Oct. 1, Niagara Falls 2, Buffalo 4-6.  
MUTT and Jeff in College (Co. 2: Chas. Williams): Charlotte, N. C., 22, Asheville 23, Spartanburg, S. C., 24, Greenville 25, Knoxville, Tenn., 27, Chattanooga 28, Gadsden, Ala., 29, Anniston 30, Rome, Ga., Oct. 1, Macon 2, Augusta 4, Columbia, S. C., 5, Charleston 6.  
MUTT and Jeff in College (Co. 3: Harry Hill): Geneva, N. Y., 22, Oswego 23, Binghamton 24, Elmira 25, Canton 27, Williamsport, Pa., 28, Sunbury 29, Mt. Carmel 30, Shandwich, Ct., 1 Easton 2, Trenton, N. J., 4, 5, Vine-land 6.  
NOBODY Home (F. Ray Comstock): Boston Aug. 23—Indef.  
ONLY Girl (Joe Weber): Chgo. Aug. 20—Indef.  
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 20—Indef.  
PRINCESS Pat (John Cort): N.Y.C. 27—Indef.  
SAN Carlo Opera Co.: Boston 20-25.  
SANTLEY, Joseph: Kansas City 20-25.  
SARI (Henry W. Savage): Quincy, Ill., 22, Ottumwa, Ia., 23, Des Moines 24, 25, Sioux City 26, 27, Ft. Dodge 28, Mason City 29, Marshalltown 30.  
SEPTEMBER Morn (Rowland and Clifford): Chgo. 12-Oct. 2.  
TOWN Topics (Ned Wayburn): N.Y.C. 23—Indef.  
TWO is Company (Savoy Producing Co.): N.Y.C. 22—Indef.  
WATCH Your Step (Chas. Dillingham): Chgo. 5—Indef.  
WHEN Dreams Come True (Goutts and Tannis): New Orleans, La., 20-25.  
WILSON, Al. H. (Sidney R. Ellis): Mattoon, Ill., 22, Canton 23, Keokuk, Ia., 25, St. Louis 26-Oct. 2, Kansas City 3-8.  
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Boston 20—Indef.  
MINSTRELS  
DUMONT'S: Phila. Aug. 28—Indef.  
FIELD, Al. G.: Richmond, Va., 21, 22, Petersburg 23, Norfolk 24, 25, Wilmington, N. C., 27, Charleston, S. C., 28, Augusta, Ga., 29, Atlanta 30-Oct. 2, Birmingham, Ala., 4, 5, Nashville, Tenn., 6.  
RICHARD and Pringle (Holland and Filkins): Solomon, Kan., 22, Jet City 23, Manhattan 24, Topeka 25, Lawrence 27, Ottawa 28, Iola 29, Chanute 30.  
(Continued on page 18.)

# HUGH CAMERON

In "A FULL HOUSE"

Management H. H. FRAZEE

Longacre Theatre

# ELIZABETH NELSON

In "A FULL HOUSE"

Direction H. H. FRAZEE

# CHARLES DARRAH

In "ON TRIAL"

2d SEASON

Mgt. Cohan & Harris

# MISS IRENE FRANKLIN

and MR. BURTON GREEN

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In "THE BOOMERANG"

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IN "HANDS UP"

# VIVIENNE SEGAL

with "THE BLUE PARADISE"

Management MESSRS. SHUBERT

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"Maid in America"

# Gilda Varesi

with Doris Keane in Romance

PLAYING ENGLAND

# ETHEL GREY TERRY

SPECIAL FEATURE

WORLD FILM CORPN.

# MARIE FANCHONETTI

in "THE GIRL WHO SMILES"

Longacre Theatre

Management Times Producing Co.

## NEW YORK THEATERS

**BELASCO** West 44th St., Eves.  
8.30. Mats. Thursday  
and Saturday 2.30.

DAVID BELASCO presents

## THE BOOMERANG

By Winchell Smith and Victor Mapas

Cast includes:

Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Gilbert Douglas, Josephine Parks, Richard Malchien, others

**EMPIRE** Broadway & 40th St. Even-  
ings 8.15. Matinees Wed-  
nesday & Saturday at 2.15

## Mr. Cyril Maude

in his international triumph

By Hodges

## GRUMPY and Percyval

**FULTON** 46th St., West of B'way  
Evenings 8.30. Mats.  
Wed. and Sat. at 2.20.

Estate of HENRY B. HARRIS presents

## "SOME BABY"

By Zillah Corington and Jules Simonson

Revised and staged by Percival Knight

Cast includes Frank Lalor, Emma Janvier, Ernest Stallard, John Arthur, Sarah Biala, Francine Larimore and others

**LYCEUM** W. 45th St. Evenings at  
8.15. Matinees, Thursday  
and Saturday at 2.15.

CHARLES FROHMAN, Manager

CHARLES FROHMAN presents

## MARIE TEMPEST

In the Double Comedy Bill

J. M. Barrie's new one act play "Ros-  
alind" and Robert Marshall's 3 act  
comedy "The Duke of Killcrankie"

**REPUBLIC** W. 42d St. Eves at 8.15.  
Mats. Wednesday and  
Saturday at 2.15.

A. H. WOODS presents

## COMMON CLAY

A new American play in 3 acts and an epilogue,  
by Cleveland Kinkaid, with

**John Mason and Jane Cowl**

An All Star Cast.

**HUDSON** 44th St., near B'way.  
Eves. 8.15. Matinees  
Wed. and Sat. 2.15.

Direction SELWYN & CO.

## UNDER FIRE with WILLIAM

COURTENAY

by Roi Cooper Megrue

Cast includes Frank Craven,  
Violet Heming, Henry Stephen-  
son, Edward Mawson, others.

**HARRIS** West 42nd St., Evenings  
at 8.15. Matinees Wed.  
and Saturday at 2.15.

Edgar Selwyn's melodramatic

comedy

## ROLLING STONES

**New Amsterdam** W. 42d St.  
Evenings at 8.15.  
Matinees, Wednesday and Saturday at 2.15.

Klaw & Erlanger, in association with George C.  
Tyler, will present

## Holbrook Blinn's Company

in a play

## MOLOCH

About War.

By Beulah M. Dix.

## NEW YORK THEATERS

**CANDLER** 42nd St., near B'way.  
Evenings, 8.15; Mat-  
inees, Wed. & Sat. 2.15.

COHAN & HARRIS present

## THE HOUSE OF GLASS

A new play by Max Marcin.

**GAIETY** Theatre, B'way and 46th St.  
Eves. 8.15. Mats. Wed. and  
Sat. 2.15. Phone 210 Bryant

COHAN & HARRIS present

## "YOUNG AMERICA"

A new play by Fred Ballard.

**ASTOR** Broadway and 45th St., Even-  
ings 8.15. Matinees Wed-  
nesday and Saturday at 2.15.

Geo. M. COHAN'S American  
Farce

## "Hit-The-Trail Holliday"

With Fred Niblo as Billy Holliday, and a  
popular cast of players.

**GEO. COHAN'S** Theatre, B'way and  
42d St. Eves. at 8.15.  
Mats. Wed. & Sat. at 2.15.

A. H. WOODS presents

## JULIAN ELTINGE

IN

## "COUSIN LUCY"

By Charles Klein.

**WINTER GARDEN** B'way & 50th St.  
Phone, 3330 Circle  
Eves. 8. Mats. Tues. Thurs. and Sat. at 2  
LAST TWO WEEKS

The Pacemaker for All Speedy Shows!

## THE Passing Show of 1915

**SHUBERT** 44th St., W. of B'way.  
Phone 8439 Bryant. Eves.  
8.15. Mats. Wed. & Sat. 2.15

## WILLIAM HODGE

"The Man From Home" Man Back Home" in  
THE ROAD TO HAPPINESS

**BOOTH** Theatre, 45th St., West of B'way.  
Phone, 6100 Bryant. Eves. 8.30.  
Mats. Wed. and Sat. 2.30. Until Oct. 2d only.

Cyril Harcourt's

## A Pair of Silk Stockings

With SAM SOTHERN and notable cast.  
Prices, 50c. to \$2.00.

**Casino** B'way & 39th St. Phone, 3846  
—Greeley. Evenings at 8.15.  
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Most Charming of All Viennese Operettas

## The Blue Paradise

With CECIL LEAN  
and the Best Singing Cast in New York

**B. F. KEITH'S** Broadway and 47th St.  
Mat. Daily at 2. 25-50-75c  
Every Night 25-50-75-1-1.50  
2 Big Concerts Sunday

## Palace

**Sylvester Schaeffer**

**Alexander Carr**

**Dorothy Jardon** Ward Bros.

**Josie Heather**

**Bonner & Power** Gillette's Novelty

FRAZEE PREMIERE

"Sherman Was Right," a new farce by  
Frank Mandel, will be produced out of town  
by H. H. Frazee on Oct. 4. The cast will  
include Hale Hamilton, Ernest Cossart, Ben  
Hendricks, Martin Alsop, Sam Sidman, Jef-  
freys Lewis, Georgia Lawrence, and Aimee  
Dalmore.

## ACTORS' EQUITY ASSO'N.

Asso'n. Fast Becoming Arbitrator in all Contract  
Disputes



At the last meet-  
ing of the Council,  
held in the Associa-  
tion's rooms, Suite  
608, Longacre Build-  
ing, on Sept. 14,  
the following mem-  
bers were present:  
Francis Wilson, pre-  
siding; Messrs.  
George Arliss, Al-  
bert Brunning,  
Charles D. Coburn,  
Jefferson De An-  
gels, Edward Ellis,  
Frank Gillmore, Howard Kyle, George Nash,  
Richard Purdy, Grant Stewart, and Paul  
N. Turner.

New members elected:

Earl Benham Paul Decker  
Leonard D. Hollister Ffoliot Paset

Why should actor managers who are As-  
sociation members use contract forms less  
equitable than those of the A. E. A.?

This very reasonable inquiry has been  
forced upon us by the inconsistent conduct  
of a few members. This point may become  
a grave issue for the Council to weigh.  
Certain it is that "to run with the hare  
and to hunt with the hounds" betrays a  
phase of character that is not admirable.

The office has recorded the satisfactory  
adjustment of three different cases, involv-  
ing small sums of money though large prin-  
ciples, during the last week.

Mr. George Arliss was given a hearty  
welcome when he made his appearance at  
the Council meeting. Mr. Arliss had never  
before, albeit he was elected a Councilman  
in May, 1913. He made a statement, sup-  
ported by reference to his diary, showing  
that in all the period of his official incum-  
bency he had actually been in New York  
fifteen days and then he was rehearsing.  
Mr. Arliss displayed much sincerity of man-  
ner in declaring his firm sympathy and de-  
votion to the cause of the A. E. A. He ex-  
pects to be more regular in attending  
meetings henceforth.

Mr. Turner described two cases wherein  
he felt the municipal courts had failed to  
sense the bad faith of the defendants who,  
in his opinion, had clearly committed  
breaches of contract. In one instance the  
actor held a contract for thirty weeks. At  
the end of twenty-five weeks the manage-  
ment, wishing to close the season of the  
play, notified the actor that he was not  
satisfactory and that his employment would  
cease. The Council felt it was more than  
necessary to obtain some common sense  
judgment as to what the words "satisfac-  
tory to the manager or his representative"  
in a contract really mean.

The other instance was one where the  
management engaged an actress for the sea-  
son and went through a make-believe clos-  
ing in order to get some one in her stead  
at less salary. It was voted unanimously  
that both cases should be appealed.

Messrs. Kyle, Purdy and Gillmore were  
chosen as a committee to pass upon extraor-  
dinary cases the pressing of which would  
entail unusual expense.

That the A. E. A. is established as an  
institution seems manifested by the almost  
daily requests from leading managers that  
it be the arbitrator in disputes involving the  
interpretation of a contract. Actors are  
trying sincerely to maintain the square  
deal, and it is deeply gratifying to feel that  
they are gaining the confidence of all con-  
cerned.

But how simple the whole matter will  
be when one contract is in universal use!

By order of the Council.

HOWARD KYLE, Cor. Sec.

GRANT STEWART, Rec. Sec.

## THREE STARS IN "SYBIL"

Sanderson-Brian-Cawthorne Combination to  
Appear in New Musical Comedy

At the conclusion of their engagement in  
"The Girl from Utah," Julie Sanderson,  
Brian and Joseph Cawthorne will appear  
in "Sybil," a Viennese musical comedy,  
which has had such a successful run on the  
Continent. The book is by Max Brody and  
Franz Martos and the music by Victor Ja-  
cob, authors of "The Marriage Market."

## LAMBS LAY CORNERSTONE

The Lambs laid the cornerstone of the  
new addition to their clubhouse in West  
Forty-fourth Street last Thursday noon.  
William Courtleigh, Shepherd of the  
Lambs, presided, and after a short intro-  
ductory speech broke a bottle of cham-  
pagne on the stone which was lowered into  
position on the northwest corner. A  
metal box was placed in the stone contain-  
ing coins, newspapers, the club book, in  
which are printed the names of the mem-  
bers, officers and various committees, pro-  
grammes of the last two gambols, and a  
greeting to posterity signed "Antiquity."  
It is expected that the new addition will  
be ready for occupancy by Jan. 1.

## "WITHIN THE LOOP"

Among the new productions of the Shu-  
berts will be "Within the Loop," a musical  
revue by Joseph Herbert and Harry Car-  
roll. It will be seen for the first time  
in Chicago with a cast which will include  
David Lewis, John Slavin, Frances Ken-  
nedy, Anna Wheaton, and the Farbers Sis-  
ters.

## MOROSCO'S NEXT

"Unchastened Woman" by L. K. Anspacher  
to be Produced Here October 11

Oliver Morosco's next New York pro-  
duction will be "The Unchastened Woman,"  
by Louis K. Anspacher. Rehearsals have  
begun under the direction of T. Daniel  
Frawley. The cast includes Emily Stevens,  
Christine Norman, H. Reeves-Smith, Har-  
vard Short, Louis Benson, Jennie Lamont,  
Isabel Richards, and Mmc. Nhravlag. The  
play will be given its first performance on  
October 11.

## SEEK TALENT IN CHORUS

Shuberts Select Three Girls for Parts in New  
Productions

In the hopes of finding much undeveloped  
dramatic talent, the Shuberts are holding  
weekly tryouts of members of the choruses  
of their productions.

Among the girls who have already proven  
their ability in the tests are Gypsy O'Brien,  
who is leaving "The Blue Paradise" chorus  
to assume her first speaking part in "Hob-  
son's Choice," a new comedy soon to be  
seen in a Shubert Theater; Kathleen  
George, also from the same chorus, who is  
to be placed with a road company; and  
Rosie Quinn of the Winter Garden chorus,  
who has been selected for a part in "Alone  
at Last," the new Lehar operetta, which  
will shortly be seen here.

## NEW HAVEN'S NEW OLYMPIA

NEW HAVEN, CONN. (Special).—On Mon-  
day evening the doors of the new Olympia  
were thrown open to the public, and crowds  
of amusement seekers filled the theater at  
each performance to see what this latest  
addition had to offer. The spacious cor-  
ridor gives it a pleasing impression when one  
enters the house, and this is continued by  
a long wide promenade that leads to the  
theater. The stairways to the balcony are  
of marble, and everything gives the impres-  
sion of solidity and good workmanship.  
The seats are comfortable, and there are  
lounging rooms and twelve exits on each  
floor. The coloring and decorations add to  
the cheerfulness of the big auditorium. The  
theater, which seats 2,500, is under the  
management of the Olympia Theater Com-  
pany, and will be devoted to vaudeville and  
pictures. It is situated on Temple Street,  
in the heart of the city, and promises to  
become most popular.

D. W. DELANO, JR.

## BERTHALD CONCERT COMING BACK

NYACK, N. Y. (Special).—Barron Ber-  
thald, the operatic tenor and teacher, who  
lives here when not busy at his New York  
studio, gave a concert for the benefit of  
the Nyack Equal Suffrage Society, which  
was the musical event of the new season.  
Mr. Berthald was assisted by Mr. Adolf  
Glose, concert pianist, and his clever  
daughter, Augusta Glose, in her original  
"pianologues" and impersonations. Mr.  
Berthald sang several ballads and a duet  
with Miss Gretchen Near, who scored in-  
dividually with Grieg's "Johannsbacht" and  
the aria from "The Huguenots." Mr.  
William C. Nettum, another pupil of Mr.  
Berthald's, made his debut in two Eng-  
lish ballads and the tenor aria from "La  
Tosca," and was most favorably received.

## ACTRESS HIT BY STREET CAR

Doris Hardy, actress, was struck and in-  
jured last Friday by a Broadway surface  
car as she crossed the street at 11th  
Street. She was taken to the Knicker-  
bocker Hospital, where she was found to  
be suffering from a sprained ankle and nu-  
merous cuts and bruises.

Miss Hardy, who is a daughter of Mrs.  
Helen Avery Hardy, has played in several  
important Broadway productions. Recently  
she has been appearing in vaudeville.

## BURLESQUE AT THE GARRICK

The Garrick Theater has joined Daly's  
Theater in the list of historic playhouses  
that have passed into the realms of bur-  
lesque. On next Monday night Jerome and  
Walter Rosenberg will open the house un-  
der its new policy with "The Tempter" as  
the attraction. Attractions will be  
booked by the Columbia Burlesque Com-  
pany and the house will be a snare to its  
American wheel, of which the Olympic and  
Yorkville in this city are also parts.

Since Arnold Daly in a repertoire of  
Shaw plays deserted the house last Spring,  
motion pictures have been shown there.

## REICHER ENGAGES BERTHA MANN

Emanuel Reicher has engaged Bertha  
Mann as leading woman in his new com-  
pany at the Garden Theater. The season  
will begin with the first American pro-  
duction of Bjornson's "When the New Vine  
Blooms."

## KYLE DIRECTS REHEARSALS

Howard Kyle, secretary of the Actors'  
Equity Association, is directing the re-  
hearsals of "The Sanctuary." Percy Mac-  
kaye's bird masque, which will be presented  
in Greenwich, Conn., on Sept. 29 under the  
patronage of the Fairhope League.

## CRAWFORD AT WINTER GARDEN

Clifton Crawford has been engaged for  
one of the leading comedy roles in the new  
Winter Garden production which is to fol-  
low "The Passing Show of 1915."

BOSTON

The Hub gets a Hot Box and the Theaters Suffer Heat Prostration

Boston (Special).—Hot weather is the principal topic of conversation in Boston just now, and little attention has been paid to the theaters for the past few days. The Castle Square brought out "The Girl in the Taxi," which was acted with much spirit. Betty Barwood, who has done good work with the company, was given the leading part, and proved that Mr. Craig made no mistake in casting her for it. This is a play that is suited to the weather conditions. Next week will come "The Miracle Man," that was done here before at the Tremont Theater. It should prove particularly successful, as the Castle Square company is well fitted to act it.

What will become of the Toy Theater? This is a question that everyone interested in theatricals here is asking. Now that the plans in regard to a company under Lester Loneragan's management, are no longer feasible, it is hoped that some manager who wishes to give us the best of the modern plays will succeed in making an arrangement with the lessees of the theater. The Toy is rather small for a picture house, but there are several men who think that such a house would pay.

Last week's business at the theaters was seriously affected by the heat. "Experience" at the Shubert drew good houses, and one or two of the other theaters did some business, but with offices and factories, and schools closing day after day because existence was impossible in them, it is not remarkable that people did not crowd the playhouses. The theatrical season opened so remarkably well that it is to be regretted that the weather should suddenly change matters.

FORREST LEARD.

SAN FRANCISCO

SAN FRANCISCO (Special).—Del Lawrence, who starred at the Wigwam with Florence Oakley here for a number of weeks, was arrested when his auto collided with another machine in Mason Street near Market Street. He was charged with driving an automobile while intoxicated and was released on \$100 bail. No one was injured.

Margaret Anglin gave to the University of California all the costumes worn during the presentation of the Greek plays at the Greek Theater. The costumes are in good condition and will be used by students in future productions. Miss Anglin delivers a suffrage talk at the Exposition Sept. 16.

A large playhouse is to be erected on Ellis Street on the site of the old Y. M. C. A., with a seating capacity of 5,500. It will be devoted to vaudeville. For the present the identity of the owners is kept a secret for business reasons. Miss Anglin opened at the Columbia Sept. 13 in a comedy entitled "Beverly's Balance." The cast consisted of Donald Cameron, Saxone Moreland, Howard Lindsey, Alfred Lunt, and Mrs. Charles Craig.

The Alcazar offered "To-Day" Sept. 13, with Miss Vaughan and Bert Lytel in the leads. They were assisted by Viola Lada, Helene Sullivan, and Fanchon Everhardt, and her own company from the East.

The great stars are attracting at the Cort in "The New Henrietta."

The Orpheum has a good bill and playing to capacity. The headliners are Frank Egan's California Beauties, from southern California, all high school girls. Mlle. Una is the premiere danseuse.

The Empress has an excellent bill, including the North Dakota Crack Squad, La Salle Opera company, and the "Silver King," the trained horse.

Pantages gives a good entertainment, with Karl Emmy, an animal trainer, in the lead. The Hip-Lytic, Post, Wigwam, and Republic are all doing their share with presentable entertainments.

A. T. BARNETT.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—The Chatterton Opera House, Springfield's only legitimate playhouse, opened its doors Sept. 11, with Joseph Santley and company in "All Over Town." Two capacity houses greeted the initial attraction; good comedy and catchy music made the worth while. "Kitties" Band pleased fair business Sept. 12. Al. H. Wilson, Vogel's Minstrels, "Sari," and "The Littlest Rebel" are the attractions booked for State Fair Week, when yearly brings 200,000 visitors, and this makes business fine for all amusement places.

Vaudeville, above the ordinary, pleased increasing business at the Majestic. The Langdons, Boudini Brothers, Reno, Henry Toomer and company, Ned Hoff and Phelps, Dix and Dixie, Jack Kennedy and company, and Roach and McCurdy made up an entertaining bill.

Empire burlesque house, with "Eloquence," a burlesque play, interpolated with pictures and vaudeville, is doing fair business.

High-grade features at Princess, Galety, Grand, Vaudeville, and Lyric.

James Brower, doorkeeper at the Majestic, has purchased the rights to a vaudeville sketch, which is now playing in the West.

The W-S Amusement Company, of Chicago, was incorporated last week for \$2,500. The incorporators are: James Wingfield, of Chicago, and Abe Saphiro and Walter Newton, of this city. The company leases the Chatterton Opera House in this city, and Mr. Saphiro is manager of the house.

E. L. TOMPKINS.

PITTSBURGH

PITTSBURGH, Pa. (Special).—Julia Dean in "The Law of the Land" drew good houses at the Alvin week of Sept. 13 in spite of the intense heat. Miss Dean is a great favorite in Pittsburgh and had excellent support in George Graham, Harry Lillford, Joseph R. Garry, Charles Lane, and William Riley Hatch. Mr. Garry, by the way, is a Pittsburgher and it is a coincidence that he had the role of Lynch in "The Clansman" at the Alvin several years ago, while this season "The Birth of a Nation" is running at the Nixon. "The Bird of Paradise" Sept. 20-25, with "Hands Up" underlined.

Fritz Schell headed a good bill of vaudeville at the Grand Sept. 13-18. Nora Bayes is the headliner Sept. 20-25.

School Days" pleased Lyceum audiences Sept. 13-18, headed by Herman Timbers. Thurston followed and "The Rosary" is underlined.

The Rosey Posey Girls, featuring Gates and Gates, was the attraction at the Gayety Sept. 13-18. Billy Watson's Biz Show followed. The stock burlesque at the Victoria was "Look Out Below."

At noon Wednesday, Sept. 15, Lillian Russell sold tickets for the Woman Suffrage baseball game. The booth was in the lobby of the Hotel Antler. Sousa and his band began a two weeks' engagement at the Expo Sept. 13.

D. JAY FACKNER.

AUSTRALIA

American Acts Almost Monopolize the Stage of the Antipodes

SYDNEY, N. S. W. (Special).—American acts continue to arrive by every mail boat for the Harry Rickards's Tivoli theaters, which are now putting forth exceptionally strong programmes at every theater on their vast circuit.

Mary Elizabeth has registered the biggest hit of any comedienne of recent years, and her delightful personality gives promise of establishing her as a prime favorite throughout Australia. Hugh D. McIntosh exercised excellent judgment when he secured this artist for an Australian tour.

The Tivoli Foibles, who have been touring New Zealand successfully, returned to Sydney this month to travel overland to Adelaide, where they will be seen in a sparkling new show. Isabelle d'Armond, the million-dollar girl; Jack Canot, Vera Pearce, Alvarado, Rego and Stoppit, Alfredo, and Frank Greene are still meeting with marked success in this organization. The principal features of the productions nowadays are the diverting burlesques, in which Jack Canot and Isabelle d'Armond grasp every opportunity with both hands.

The palatial Tivoli Theater, at Brisbane, which opened a few months ago, has been the enormous expenditure. It is the only theater in Australia which boasts of a roof-garden, and performances are given by the various Tivoli companies twice nightly; the innovation is pleasing alike to Queenslanders and the governing director of the Rickards Circles, the Lady.

Estelle Rose, the American dialect comedienne has introduced "Those Charlie Chaplin Feet" to Australians, who have fallen victims to the Charlie Chaplin craze. She now tops off her performance with a competition for those who desire to emulate the world-famous film favorite.

August has seen a few new dramatic productions, although few managers are loth to risk large money these days.

"Inside the Lines" is doing fairly well at the Criterion (Sydney). While Australians extended a hearty welcome to "The Man Who Stayed at Home," it is doubtful if their palates will be tickled by the new production which introduced Charlotte Ives to Australia.

George Marlow did not escape the war craze. He revived "Under Two Flags" at the Adelphi (Sydney), and even went as far as to advertise the fact that "Dead and Dying" could be seen upon the Adelphi stage.

Beaumont Smith and Leslie Hoskins who have been appearing in Sydney for some time with "The Glad Eye" and "The Lady" have turned their attentions to musical burlesque.

Their first production, "Stop Your Nonsense," is, as its title implies, a nonsensical piece. It has not drawn praise from critics, nor is it likely to last long. After the Girl, styled "rehearsal play," was presented by the Williams management, and its run never extended over seven nights. This firm's opera company was responsible for staging "The Marriage Market."

The same company has been seen in revivals of "The Arcadians" and "Our Miss Gibbs," both of which were limited to a few nights. Melbourne audiences are beginning to grow accustomed to the whimsicalities of "Potash and Perlmutter," and the last few weeks has seen a marked increase in the attendance.

George Marlow, who took over George Willoughby's management, has turned his attentions to melodrama. On Aug. 21 his production of "Rabes in the Wood" pantomime is to be staged at the Melbourne Princess. This show was first presented at the Sydney Adelphi. A few alterations in the cast will be made, but the role of Dame, played by the actress, Dan Thomas.

George Willoughby concluded a short season at the Little Theater a few days before these lines were written. The round comedian only staged two pieces, "The Wrong Mr. Wright" and "Charlie's Aunt."

JAMESTOWN

JAMESTOWN, N. Y. (Special).—Charles Samuels, owner of the Samuels Opera House, with the assistance of his business manager, J. J. Waters, will manage his own house this season. This is good news to the theatergoers of Jamestown, as it promises the class of attractions to which a city of its size is entitled. Last year there was practically nothing doing at the Samuels, which is the only legitimate house in the city. All attractions previously booked were canceled early in the Winter when the house changed management. Future shows for the balance of the season, but owing to poor business the house went dark early in the Spring, remaining so until taken over by Mr. Samuels. It opened with "Seven Keys to Baldpate," Sept. 6-12, Marguerite Fields's Stock company.

The Lyric Theater, George Hinman, manager, opened Labor Day with the J. A. Galvin Musical Comedy company, playing a week's engagement to good houses. Sept. 13-19, Gus Sun's New York "Kiddie" Revue, vaudeville, to follow.

The Celoron Theater closed after a season of vaudeville, except for one night, when a musical comedy company opened, and was immediately canceled. Next season the Celoron Amusement Company will resume management of the house, after having been closed for some time.

Victor's Royal Venetian Band closed their ninth season at Celoron Park Sunday, Sept. 12, leaving Sept. 14 for New York, where it begins its fifth successful vaudeville season on U. B. O. time. Professor Victor has two band acts in vaudeville, Victor's Musical Melange and Victor's Musical Cadets, which open in New York Oct. 1.

A. L. LANGFORD.

ST. LOUIS

ST. LOUIS, Mo. (Special).—The downtown theater season commenced Sept. 12, when the Shubert Theater opened. Joseph Santley in "All Over Town" was the initial bill, which met the approval of critic and public. Frank Moulan was in the company, and was one of the hits. The entire cast was highly praised.

Bessie Clayton in a dance act, entitled "Dances of Yesterday, To-day and To-morrow," headlined the Columbia bill week of Sept. 13. Eddie Ross also scored. Julie Rine in a sketch, entitled "Twice a Week," proved a hit.

The Birth of a Nation pictures at the Olympic continue to draw good crowds. The picture is in its second week.

VIVIAN S. WATKINS.

MANCHESTER

MANCHESTER, N. H. (Special).—New Park, Sept. 18, Crickets, who have been in capacity houses despite the oppressive heat. Manager James J. Heron has booked on the best of road productions for the Fall and Winter months. Stock has proven a decided failure in Manchester.

Palace, Sept. 15. Crowded houses greeted the return of vaudeville.

J. J. MAHONEY.

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Edna Whistler and Maude Raymond have been engaged by Joseph Howard for "The Girl of To-morrow." Mr. Howard and Mabel McCane will head the cast and Conroy and Le Maine will be featured. The Courtney Sisters are out of the cast.

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## STEIN'S MAKE-UP

### ROCHESTER

#### Baker Theater Will Be Converted into a Hippodrome of Varieties

ROCHESTER, N. Y. (Special).—Next month the Baker Theater, remodeled, thoroughly overhauled, and redecorated from pit to dome, will offer showgoers a brand of first-class amusement, to be known as Hippodrome of Varieties, beginning with matinee Monday, Oct. 11.

At the management helm will be Elmer J. Walters, who successfully piloted the old Schubert Theater, now Loew's as a first-class playhouse, and who, for the past two years has been successful as manager of Ontario Beach Park. Mr. Walters will, according to his statement, stare only the very best of entertainment. The policy to be maintained will be two performances daily, with provision for selling seats in advance. In conducting the playhouse in the interest of Rochester vaudeville lovers, Mr. Walters assures patrons that every courtesy will be shown them. In connection with the hipodrome acts and comedy features from week to week, spectacular ballets, and a series of world-famous paintings will be put on in tableau form. The orchestra will also be a big feature.

"BOB" HOGAN.

### HARTFORD

HARTFORD, CONN. (Special).—Parsons's Theater will probably not open until the last week in September, as repair work is not yet completed. The new Bohemian comedy, which opened in New York a few nights ago, was slated to start at Parsons's Theater, but it was impossible to get the house ready in time.

"Puss, Puss" was the attraction at the Grand week of Sept. 13. This company is well supplied with comedians, and the show was composed of "kittens." The Grand is a member of the Columbia Circuit, and is the property of the Spiegals.

Mrs. Tom Thumb was again the headliner at the Hartford, together with her present husband, Count Maeri, and his brother, Mrs. Thumb told of her life: she was born in 1841. It is rather pathetic to see this little lady, once the favorite of kings and queens, playing in vaudeville at the age of seventy-four. The Roman Musical company presented a review. They all worked very hard to please the audience and succeeded.

Pauline, the hypnotist, was the headliner at the Palace.

SEYMOUR WEINER SMITH.

### ALLENTOWN

ALLENTOWN, PA. (Special).—Lyric: "Garden of Allah," Sept. 6-11, played to good houses, giving nine performances. Lawson Butt headed an excellent cast. "Daddy Long-Legs," Sept. 15, 16, pleased three full houses. Hence Kelly Lucia Moore, and Byron Heasley were seen to advantage. For a week attractions are "Bringing Up Father," "Twin Beds," and "A Pair of Sixes." De Koven Opera company in "Robin Hood" and "A Full House."

Grand Opera House (South Bethlehem): First performance of the National Opera company, Sept. 25, in "Rigoletto." "Damaged Goods," Sept. 21.

Orpheum: Is playing Keith vaudeville.

Hippodrome: Has installed Paramount pictures.

FORD L. SHOTWELL.

### CAN'T UNDERSTAND COCKNEY

OMAHA, NEB. (Special).—Mrs. Patrick Campbell in "The Second Mrs. Tanqueray" and "Pygmalion" was the notable offering at the Brandeis Sept. 11, attracting a large and fashionable audience. Her supporting company is excellent, and so thoroughly English that it was difficult for an ordinary American to understand the cockney English of the first act. This statement, of course, is intended as praise and not as censure. The Edward Lynch Stock company players at the same house are giving "The Shepherd of the Hills" week of Sept. 12, and pleasing many.

The "Star and Garter Show" is the offering at the Gayety, business as usual being excellent.

Houdini is the leading attraction at the Orpheum.

J. RINGWALT.

### ATHOL

ATHOL, MASS. (Special).—Steinberg's Athol Opera House, Alexander Barron, manager, is the new local theater now open. This was formerly the Ellsworth Opera House. Mr. Steinberg has leased it for ten years, with the option of buying. The new management has entirely remodeled and redecorated it from dressing-rooms to the lobby at a cost of \$8,000. The policy will be combinations and feature pictures. The opening attraction was "Twin Beds" Sept. 6-11. The company gave excellent satisfaction and played to capacity houses. "Uncle Tom's Cabin" Sept. 22.

CHARLES A. HOEHL.



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### WOMEN

Austen, Jennie, Miss.  
Boles, Anna, Mae Bush.  
Clay, Cecelia, Mrs. H. Colson.  
Gilmore, Helen.  
Gardner, Mrs. Flo Green.  
Harris, Caroline.  
Knott, Lydia.  
Loring, Beatrice.  
Whitton, Gertrude, Beanie.  
Miller, Clara L. Moore, Margaret McNulty.  
Sheppard, Ruth, Ivy Scott.  
Aca Sterling, Ruth St. Denis.  
Brenda Stock.

Towers, Catherine, Barbara Tennant.  
Whitely, Bertha, Sophie Williams.  
Harris, Eleanor White, Wianle Wayne.

### MEN

Anderson, Harry, C. Alhoni.  
Anthony Andre, Jno. Adair, Jr.  
Byrne, Andrew, Leonard Brown.  
Crosby, Willis, Jas. M. Crane.  
Albert Chevalier, Fred J. Clarke.  
Dickson Frank, Robt. Downing.  
Ely, Will S.

Gorey, Wm.  
Harc, Geo. B., Leslie Holdsworth.  
Irvin, J. S.  
Johnson, Thos. E.  
Kellard, Jno.  
Lyons, Wm. S.  
Meyer, J. D. S., Dick Mansfield, Frank Mendel, Gerald Molony, Albert Masour, Chas. Miller, Lorne MacAdam.  
Richardson, Frank, Jayson Roberts.  
Sternroed, Vincent.  
Tector, Jno., Bruce Taylor.  
Weimer, W. J.

### DATES AHEAD

(Continued from page 15.)

### CIRCUS

BARNES, Al. G., Santa Maria, Cal., 22, Santa Barbara, 23, Pasadena 24, Barstow 25.  
HAGENBECK-Wallace: Zanesville, O., 22, Barnesville 23.

Fairmont, W. Va., 24, Cumberland, Md., 25.  
101 RANCH Wild West: Freeport, Ill., 22, Moline 23, Peoria 24, Galesburg 25.  
JONES Brothers: Excelsior Springs, Mo., 22, Olathe, Kan., 23, Baldwin 24, Burlington 25.  
KINGLING Brothers: Cameron, Mo., 22, Nebraska City, Neb., 23, Falls City 24, Concordia, Kan., 25.

SELLS Photo: Panama City, Okla., 22, Perry 23, Cushing 24, Enid 25.

### MISCELLANEOUS

LUCY, Thomas Elmore: St. Louis 20-25, Lebanon 27.  
THURSTON, the Magician (Jack Jones): Pittsburgh 20-25, Buffalo 27-Oct. 2, Toronto 4-9.

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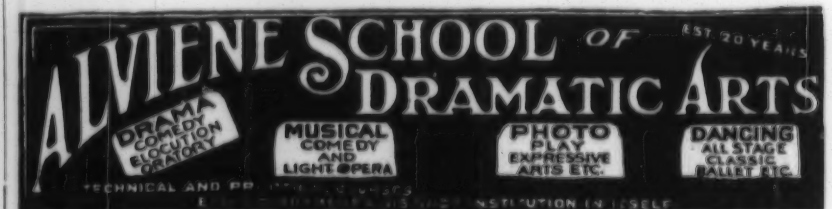
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# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Nora Bayes's Song of the Robin—Roshanara Dances—Alexander Carr's New Sketch



Victor George

MISS DOROTHY TOYÉ.

Double-Voiced Vocalist Now Presenting an Agreeable Specialty in the Two-a-Day.

**V**AUDEVILLE touched a pinnacle of brilliancy for at least five minutes last week when Nora Bayes sang at the Palace Theater. Miss Bayes has introduced many songs in her years behind the footlights, but never has she sounded such a note of poignancy as she did in a new little lyric of a robin and a wild rose.

## Nora Bayes and Her Songs

Indeed, this tragic woodland idyl is one of the most touching songs we've heard in our three seasons of vaudeville. Miss Bayes limned it with the hand of an artiste. And she gave it a real tear.

Miss Bayes, too, told vocally of the way the old songs came back to haunt her dreams. That afforded an effective opportunity for snatches of the popular melodies—and you could hardly hear some of them for the applause.

Miss Bayes repeated the always popular, "Since Mother Was a Girl." Her other numbers didn't measure up very well. One of them is "What Was Good Enough For Your Father Is Good Enough For You," which, by the way, is a sort of philosophy that would block progress. Then, too, she sang a piffling peace song, "When We Celebrate the End of War in Ragtime."

We like Miss Bayes better each time we see her.

## Roshanara Returns from India

Roshanara came back from India with the first Burmese dances to be done in America.

She has devised an effective background for her picturesque dances. It is simple but exceedingly effective in catching the mysticism of the East. A glowing pillar of blending red and green radiates a soft glow. The rest of the stage is in shadow. The first dance was an ancient Burmese court evolution, Kayah Than. The curtain disclosed Roshanara in a bizarre costume—half armor, half silken garb. The dance itself was a fascinating little thing of sharp angles.

A fragile modern Burmese dance followed. Here her fluttering hands expressively depicted the wings of a struggling butterfly. Last came Roshanara's familiar snake dance, in which the temple dancer is supposed to be possessed of the spirit of a serpent. Her slender arms twine and writhe about her until she finally falls exhausted.

Roshanara is decidedly interesting.

## Laddie Cliff's Domestic Turn

Laddie Cliff—always an agreeable entertainer—brought his wife, Maybelle Parker, to vaudeville at the Palace. The boy comedian of a few years ago is now a husband, and we're glad to commend the little act for its domesticity and its pleasing qualities.

Miss Parker—who seems sweet and unassuming—plays the piano, doing two solos between her husband's songs. These need to be keyed up—and undoubtedly will be as Miss Parker fits herself to vaudeville. Nobody could dislike her. And Cliff himself works hard. He never did a better song than "What a Bore!" the lament of a young English chappie whose father had the "rotten taste" to suggest work. He danced with his usual electrical agility.

In "The Honeymooners" Thompson Buchanan constructed a new story around the train effect originally used at the Princess in Lawrence Rising's "It Can Be Done." The unsteady rear platform of an observation car, speeding across country through the night, is the setting.

We were surprised at the crudity of Mr. Buchanan's efforts. In "The Honeymooners" he has an exceedingly youthful newly married couple overtaken by the bride's father. Wifey accuses the irate father of being a masher, and the conductor arrests him. Then the old man, completely foiled, relents and gives his blessing. The whole idea was clumsily handled and exceedingly draggy. The cast gave little aid. And the admirably designed train effect—in sound and lighting—wasn't well handled.

## The Al Golem Acrobats

The Al Golem Troupe is billed as offering a pantomimic production, "The Slave Dealers." The offering is really an elaborate acrobatic act of the flash type. The billing also gives the awe-inspiring inside information that the artists are from "the court of His Majesty the Shah of Persia." Up to the hour of going to press, the Shah was conducting a "watchful waiting" policy.

The act opens with the entire masculine portion of the troupe bowing to a glowing electric sun. After that three veiled slave girls appear, and every one adjourns to the Shah's—or somebody's—court. Then, after some rugs have been exhibited, the acrobatic stunts start, even the Shah unbending to do his share. The slave girls help, too. It's all very democratic. Two little boys are whirled about in midair upon the feet of their reclining elders, while other members of the troupe perform upon balance poles and in a bounding net. There are some new stunts—several being quite startling—and also, of course, many old ones.

In order to hold the interest, the act needs re-arrangement. The attempted pantomime should go at once, and the acrobatic work changed about for effectiveness. A considerable sum of money has been spent upon embroidered costumes of the Oriental kind. Mr. Golem has nowhere

shirked matters in giving the turn an elaborate staging.

## Harry Gilfoil Again

Harry Gilfoil is still doing his impersonation of a gay old Broadway rounder, and still singing, "A Man's As Old As He Feels," besides drinking a glass of liquor at a single swallow, and doing his imitations of cats, auto horns, and kindred irritants.

McDevitt, Kelly and Lucey have a skit termed "The Piano Movers and the Actress." Think of the most ancient idea for a variety skit. Got it? Well, that's the theme of this turn.

A young actress needs two young men for her vaudeville act. At that opportune moment two comedy piano movers appear. "I tell you what I'll do," she exclaims, "I'll go downstairs and get the wardrobe, and, if it fits, I'll hire you." Unfortunately it does—and the specialty is on. This is the kind of act that makes us think reminiscently of our vacation.

The Metropolitan Dancing Girls, headed by George and May Le Fevre, presented a repertoire of the so-called "classic" dances now familiar to vaudeville. Like other terpsichorean offerings, it owes a great deal in idea to Pavlova and the Ballet Russe. But this specialty has pretty and effective qualities.

## Carr in "An April Shower"

"An April Shower" is the title of Edgar Allan Woolf's vehicle for Alexander Carr's entry into vaudeville. The premiere performances were given at the Alhambra.

Carr is provided with the role of an old Jewish merchant, who gives up his earnings of twenty years to save his niece's sweetheart from prison. The rising young man has appropriated some \$30,000, and thoughtlessly lost it on the Street. The story itself is nothing but Mr. Woolf has developed an interesting character in the old merchant, who gained his start in life in an April shower. He sold his tattered umbrella for a dollar and bought four more umbrellas—thereby laying the foundation of his bank account. Then, as he sacrifices his savings to protect his niece's happiness, the rain of another April shower beats upon the window panes of the little house. So he looks up at a bundle of old umbrellas, hanging upon the wall and saved through the years, "so that I'll stay human and know there's good in everything, even rainstorms."

There are some obvious moments of striving for the laugh, as when the old man chuckles, "He's got your sheep—I mean your goat!" But the sketch has appealing, even touching, qualities. On the whole, it's the best thing Mr. Woolf has ever given vaudeville.

And, it may be noted, Mr. Woolf should be commended for his hardihood in placing the locale of his sketch in the Bronx.

(Continued on page 20)



MISS MURIEL WORTH AND LEW BRICE OFFERING A NOVELTY TWO-ACT IN THE VARIETIES.

Moody, N. Y.

## KEITH THEATERS TO SEE REVOLUTION IN FURNITURE EQUIPMENT

Protean Artists Bernardi and Schaffer Pitted Against Each Other  
—Roshanara's Success

By WALTER J. KINGSLEY.

**E.** F. ALBEE has been a pioneer in theater construction and theater equipment from the first day he enlisted with B. F. Keith in the uplift of variety. Of late he has been studying theater furniture and, convinced that it could be made more comfortable and attractive, he visited Grand Rapids, the center of the furniture industry, and conferred with the leading designers there. The result is that not less than fifty-four Keith theaters will be re-furnished with chairs and other essentials designed after Mr. Albee's own ideas, which the Grand Rapids experts declared were better than anything they could suggest. In fact they declared that Mr. Albee had given them suggestions that would work a revolution in their designs for theater furniture.

Bernardi, Italian, and Schaffer, German, both protean artists, are pitted against one another this week on Broadway. Bernardi is at the Colonial and Schaffer at the Palace. The Italian enacts thirty distinct characters and makes one hundred changes in thirty minutes. The German presents ten separate headline and widely divergent acts in the course of an hour. Both men are artists to their finger tips and their performance has exquisite finish. Both are to be routed over the Keith Circuit.

Roshanara, the dancer sent us from India with the official stamp of approval from the Viceroy, is to tour the Orpheum Circuit. Her week at the Palace was successful in every way and the pretty dancer received much social attention. Her hit does not make it easy for Maud Allan to follow her. In India Roshanara had the government sanction for her native dances, something which Maud Allan never succeeded in getting.

One of the biggest song hits in Nora Bayes' repertoire was written and composed by the husband of her colored maid.

The lure of the motion picture is certainly working havoc with the legitimate and vaudeville stage. The salaries offered in filmdom are turning the heads of artists and there is not a headliner who doesn't seek screen employment. The old-time manager cannot bank on anyone nowadays, for the most loyal players find it impossible to refuse a fortune to be won under such easy conditions.

Harry Reichenbach is making the Equitable the most talked-of film firm in the world. He is also taking a hand in corraling stars for the camera. As long as he leaves our vaudeville headliners alone we wish him well.

Half a dozen English actors of the first

rank have made confidential propositions for vaudeville to the U. B. O.

The recent hot spell put a crimp into a prosperous opening of the new season. Vaudeville started off to tremendous business and held up better than the legitimate during the heat. Now it is coming back to good business again. The Palace, as usual, packs them in twice daily.

One reason for this is that all Palace tickets are sold at the box-office and not one gets into the hands of speculators. At the Palace the patron can get front row seats at the box-office.

Dorothy Jardon is scoring the hit of her life at the Palace this week. She is in excellent voice, has a good routine of songs and is blessed with a stunning wardrobe. Miss Jardon is delighted with the two-day and has accepted a long route.

Harry Bailey is showing clever showmanship at the Alhambra. He has squelched the speculators and added hundreds of names to the subscription lists. At the Colonial Al. Darling is doing likewise.

The new Keith Theater at Ninety-sixth Street and Broadway will be one of the finest music halls in the world. It will carry out the ideas of A. Paul Keith and E. F. Albee, which means improvements everywhere.

May Tully is organizing a Fashion Show of 1915-16 for Keith vaudeville that will far outshine her offering of the past season. The success of Miss Tully's dress act, which toured the country to the Coast and was everywhere a great box-office attraction, has interested the modistes and milliners to such an extent that it is now a case of picking and choosing the best things offered. Rehearsals begin this week and the show will open for a run at the Palace Oct. 4. It will be staged magnificently. The act is being copied generally, but Miss Tully has the pick of pretty models and pretty gowns. As her route is booked and contracts signed, so a long season is certain.

When Willa Holt Wakefield plays the Palace next month she will use a \$5,000 gold piano, which has been built especially for her. The Palace will insure it while it is in the house.

Arthur Klein is adding stars to his list of acts such as Alexander Carr, Sylvester Schaffer, Joseph Santley, Lina Abarbanell, and Joan Sawyer. When Willie Collier enters the two-a-day it will be under the direction of Arthur Klein, who knows vaudeville as well as he knows the art of dressing in the latest modes.

## VAUDEVILLE WINS LOUISE GUNNING; JOSEPH HART'S PLANS

Laddie Cliff Leaves Two-a-Day—Belle Baker Given Long United Route

Louise Gunning is entering vaudeville under the personal direction of M. S. Bentham. She will do a repertoire of Irish, Scotch and grand opera arias, with an accompanist at the piano. Miss Gunning begins her variety tour in Detroit on Monday.

Joseph Hart has just produced a rewritten version of John Willard's melodramatic playlet, "The Blue Diamond," with Nina Morris featured. The original version, produced about a season ago, had no feminine role.

Joe Hart is producing a number of new acts. Dorothy Regal is to appear in a new skit, "The Girl at the Cigar Stand," written by George Bloomquist. The sketch had a recent try-out. Richard Carle is to again be seen in Tom Barry's "If We Said What We Thought." Mr. Carle will open his tour in about two weeks. Molly McIntyre is appearing in Mr. Barry's "A Breath of Old Virginia," playing the role created by Edith Tallaferra.

Laddie Cliff is joining "To-night's the Night" for its Chicago run. Mr. Cliff is to be featured. It will be his first appearance

outside of vaudeville in five years, when he appeared at the Folies Bergere. Mrs. Cliff (Maybelle Parker) will be with her husband in "To-night's the Night."

Belle Baker has received a long United routing through the Edward S. Keller offices. Miss Baker opened her tour in Louisville this week.

Amelia Bingham has completely recovered from her recent indisposition and is preparing to open a vaudeville tour in a new series of "Great Moments from Great Plays."

Julia Blanc, at the Fifth Avenue Theater early last week in John B. Hymer's "Mammy Lou," has been routed. She is playing Toledo, with the Brooklyn Bushwick to follow next week.

The Four Antwerp Girls have now become the Five Antwerp Girls, another refugee sister having crossed from Belgium. The sisters are booked through the Edward S. Keller offices.

Leon Kimberly, formerly of Kimberly and Mohr, and Rena Arnold are presenting



VICTOR MORLEY.

Successfully Appearing in "A Regular Army Man."

a comedy skit, "The Uncritical Review," booked by Edward S. Keller. The act opened in Yonkers on Monday.

Floyd Stoker, of the booking firm of Stoker and Bierbauer, will probably return late this week. Mr. Stoker has been vacationing at Lake Placid.

Charles Lovenberg's Six American Dancers state that a team is now appearing in Western vaudeville under a similar name. The Six American Dancers, familiar to "big time" vaudeville, are, of course, the originals. The sextette numbers the Misses Adelaide and Estelle Lovenberg, Miss Evelyn Ramsay, Harry Rowe, William Purcell, and Thomas Neary.

Following her successful appearance at the Palace Theater last week, Roshanara was immediately given an Orpheum routing. She will begin her tour in Milwaukee on Monday, with the Chicago Majestic to follow.

Max Rogers, as originally told in *The Minion*, is shortly to appear in vaudeville. His new vaudeville skit, with music by Edgar Smith, is rapidly nearing completion and an early opening is being arranged by Harry Weber.

Last week at the Palace Nora Bayes brought forward a new song, "The Robin and the Wild Rose," which immediately attracted unusual attention because of its imaginative charm. The little song, it seems, isn't from Tin Pan Alley, but was written, we're told, by the husband of Miss Bayes's negro maid.

May Robson, it seems, isn't going into vaudeville just now, after all. She will open her tour in "The Rejuvenation of Aunt Mary," now in its sixth season, at Stamford, Conn., on Oct. 7.

James Madison expects to return from San Francisco about Oct. 1. He says he's "ready for an active winter."

The Two Kerns are appearing in James Madison's "After the Fair," and Maley and Mack are rehearsing a new skit by the same author.

Octavia Broske, remembered for her hit as the Persian enchantress in "Oh, Oh, Delphine," is doing a two-act with George Bancroft.

Edward B. Adams, husband of Lillian Herlein, and himself well known in musical comedy, is at the Polyclinic Hospital, suffering from typhoid fever. His condition is reported to be serious.

Rosalind Ivan has succeeded Gilda Varesal as Joan, the peasant mother, in the second cast of "War Brides." Miss Varesal is now in London, where she will appear with Doris Keane in "Romance," playing her original role.

Willa Holt Wakefield, "the lady of optimism," opens her vaudeville season at the Palace on Monday.



White, N. Y.

MISS MARJORIE BONNER.

Now in the Varieties with Billy Powers.

### THE WEEK IN REVIEW

(Continued from page 19.)

#### Lillian Herlein's Sartorial Songs

Lillian Herlein's specialty is a series of gowns with a vocal background. Indeed, for the first number, "Styles, Styles, Styles," Miss Herlein steps toward the wings, but not quite out of sight, and whisks off one costume after another. She does a song, "When I Sang at the Opera Comique," with snatches—more or less—from various operas. For instance, Carmen vocalizes:

"I lured 'em,

Then I shook 'em."

Next, Miss Herlein attacks the problem of "Love, Love, Love," with comic methods. She spoofs Cupid after this fashion:

"It makes me sick,

It gives me a pain,

What a bluff, what an awful game.

Say the chances we take, it's a shame."

Miss Herlein concludes with "You Can't Control a Woman's Eyes," with appropriate rolling of the optical orbs.

#### Victor Morley as a Comic Soldier

Victor Morley has a likable personality, and he's a comedian—of the Clifton Crawford type—with unusual promise. Mr. Morley is still doing "A Regular Army Man," built from Channing Pollock and Reynold Wolf's "My Best Girl." He plays a rich youth who enlists as a private in order to be near the colonel's niece, and consequently encounters comic difficulties. Among the difficulties are such recognized flashes of humor as—

1. Reference to eating meat.

2. Ditto to submitting a question to the staff and Halp.

3. Mentioning eating or inhaling soup.

4. Commenting upon a beefsteak thusly:

"What did you expect it to do, jump up and kiss you?"

The Watson Sisters aren't ingenues. They go after songs with a substantial and staid method. And they do not hesitate to be a little broad at times. There's this duet, "Lend Me Jim," between Fannie and Kitty—

"He's my husband, where's your sense?"

"Yes, I know, but he's got experience."

And there's another that runs:

"Oh, dear, my daddy came from Parle,

"Oh, dear! my mother's Spanish, you see,

If you only had my disposition, you'd

love me all the time."

#### THE BROOKLYN BILLS

Wilton Lackaye topped the Orpheum bill last week in Gordon Johnstone and Warwick Williams's "The Bomb," a surprise playlet in which Mr. Lackaye does effective character work in the role of a detective who masquerades as an Italian laborer in order to unravel a black-band mystery. Lillian Shaw sang her character songs, Ray Ellmore Ball played the violin agreeably. Harry Fern and company offered a little sketch, "Veterans"; Odiva, aided by her sea lions, demonstrated her aquatic skill, and George McKay and little Ardine appeared.

Last week at the Prospect a well-balanced bill was the means of drawing crowded houses. Eleanor Gordon in "The Discovery" was a hit, as were Joseph Howard and Mabel McCane with some new songs. "The Bank's Half Million," a comedy by the late Paul Armstrong, was well received. Others on the bill were the Wheeler Trio, Al and Fannie Steadman, Dallen and Fuller, Williams and Wolfus, Al Herman, and the Three Ankers. This week's bill is topped by Al Golem and company of eighteen in "The Slave Dealers."

**Roshanara** made her first American appearances, since her recent successful tour of India, at the Palace theater last week. The New York newspapers credited Roshanara with a distinguished success.

**Roshanara** begins an Orpheum tour in Milwaukee on Monday.

## IN THE VAUDEVILLE SPOTLIGHT

Bernardi, the European protean artist, who is said to be able to play thirty different characters and make one hundred quick changes in thirty minutes, made his American debut at the Colonial on Monday. Many years ago Bernardi spent several weeks in New York, but it was always impossible to tempt him to appear over here. However, war time conditions in England and the Continent made an American tour seem quite appealing, and a season in vaudeville was arranged by H. B. Marinelli.

Constantino Bernardi was born in Rome thirty-nine years ago, and, upon leaving school, studied for an electrical engineer. The profession, however, was not to Bernardi's liking, and as he was an amateur entertainer of some ability he decided to adopt the stage as a profession. He became a ventriloquist in the varieties. His first activity was the production of an operatic skit in which he impersonated eight characters, including several females. He met with so much success that he decided to develop his business, and, gradually adding to his "turn," he found himself in the position of being able to give a whole evening's entertainment of two hours' duration or more. Besides being a clever ventriloquist, Signor Bernardi is said to be an excellent baritone vocalist, an expert dancer, a conjuror, musician, comedian, acrobat and gymnast. In consequence of his unfamiliarity with the English language, Signor Bernardi is handicapped in his work in this country, and is unable to give more than half his full entertainment.

Bernardi is a lightning change artist. He has reduced the time in which a complete change can be accomplished to a minimum, and he never exceeds, it is said, three seconds in making the greatest change. "Everything has to be planned out with the utmost care," Signor Bernardi says, "and everything is done to time. The stage is marked out, and behind the scenery my assistants are waiting for me to show myself. As soon as I do make an exit I am seized by three or four of them

and in half a tick or less my dress, hat, cloak, wig, gloves and boots have been taken off. As I advance step by step other assistants put on my boots, trousers, waistcoat, collar and tie, coat, wig and hat, and as I am stepping into the view of the audience a stick is thrust into my hand. All this in three seconds. Some of my changes occupy about half that time."

President Woodrow Wilson visited Keith's in Washington on Labor Day night, making his first visit to the theater since his bereavement last year. David Bispham was the bill's headliner.

Adelaide Thurston is going to try vaudeville in a new sketch.

Muriel Worth and Lew Brice presented their new two-act in Atlanta last week. They were originally booked for the Palace this week, but the engagement was again postponed. Max Hart is handling the act.

T. Roy Barnes, lately seen in "See My Lawyer," returned to vaudeville at the Colonial this week, assisted by Bessie Crawford.

George East, the feminine impersonator, will be at the Colonial next week.

The Bushwick Theater will have another anniversary bill next week, celebrating the fourth anniversary of something or other. On the special bill will be Kate Ellmore and Sam Williams, Mae Melville and "Woman Proposes."

Laura Nelson Hall broke in her new dramatic sketch at the Royal early this week.

The Proctor interests are preparing to open two theaters—at Yonkers and Newark, N. J.—making a total of twenty-five houses within a radius of 200 miles of New York. The Yonkers and Newark theaters will open Thanksgiving week.

# A M E T A

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Presenting "A MIDNIGHT MARRIAGE"

By EDGAR ALLAN WOLF

## VAUDEVILLE DATES

*The current week is underlined where no date is given.*

*Dates ahead must be received by Friday for the next issue.*

ADAIR and Wyant: Orph., London.  
ADLER, Felix: Keith's, Toledo; Hipp., Cleveland, 27-Oct. 2; Keith's, Boston, 4-9.  
ADONIS and Dog: Keith's, Boston, 27-Oct. 2; Colonial, N. Y.C., 4-9.  
AERIAL Buds: Prospect, B'klyn.  
AHEARN, Charles, Co.: Keith's, Cinti.; Keith's, Columbus, 27-Oct. 2; Keith's, Louisville, 4-9.  
ALBERT and Irving: Orph., Salt Lake City, 26-Oct. 2.  
ALEXANDER Kids: Keith's, Dayton; Keith's, Youngstown, 27-Oct. 2; Keith's, Columbus, 4-9.  
ALEXANDRIA, Gladys, Co.: Bushwick, B'klyn, 27-Oct. 2.  
ALLMAN and Dody: Orph., Salt Lake City, 26-Oct. 2.  
AMERICAN Dancers, Six: Colonial, N.Y.C.; Keith's, Phila., 27-Oct. 2; Keith's, Wash., 4-9.  
AMETA: Keith's, Indianapolis; Keith's, Louisville, 27-Oct. 2; Temple, Detroit, 4-9.  
AMOROS Sisters: Dominion, Ottawa; Shea's, Buffalo, 27-Oct. 2.  
ANKER Trio: Colonial, N.Y.C.; Alhambra, N.Y.C., 27-Oct. 2; Orph., B'klyn, 4-9.  
ANNAPOLIS Boys, Five: Palace, Chgo., 27-Oct. 2.  
ARDATH, Fred J., Co.: Orph., Memphis; Orph., New Orleans, 26-Oct. 2.  
"AURORA of Light": Orph., Seattle; Orph., Portland, 26-Oct. 2.  
AVERLING and Lloyd: Prospect, B'klyn.  
AVON Comedy Four: Shea's, Buffalo; Shea's, Toronto, 27-Oct. 2; Temple, Detroit, 4-9.  
"BACHELOR'S Dinner, A": Orph., Memphis, 26-Oct. 2.  
BALL and West: Orph., Salt Lake City; Orph., Denver, 26-Oct. 2.  
BALL, Ernest R.: Keith's, Dayton; Keith's, Cinti., 27-Oct. 2; Keith's, Indianapolis, 4-9.  
BALL, Ray Ellmore: Prospect, B'klyn; Colonial, N.Y., 27-Oct. 2; Bushwick, B'klyn, 4-9.  
BALLET Divertissement: Keith's, Youngstown; Grand, Pittsburgh, 27-Oct. 2; Hipp., Cleveland, 4-9.  
BALZER Sisters: Maryland, Balto., 27-Oct. 2.  
BANKOFF and Broske: Shea's, Buffalo, Oct. 4-9.  
BANKOFF and Gille: Keith's, Toledo, 27-Oct. 2.  
BARAT, Arthur: Colonial, Erie.  
BARNES and Crawford: Colonial, N.Y.C.; Alhambra, N.Y.C., 27-Oct. 2.  
BARRITT and Ono: Orph., Jacksonville, Oct. 4-9.  
BARRY and Wolford: Orph., Nashville, 23-25.  
BARRY, Edwin, Co.: Prospect, B'klyn; Alhambra, N.Y.C., 27-Oct. 2.  
BARRY, Mc and Mrs.: Keith's, Boston, 27-Oct. 2.  
BAYES, Nora: Grand, Pittsburgh; Hipp., Cleveland, 27-Oct. 2.  
BEAUMONT and Arnold: Orph., Seattle; Orph., Portland, 26-Oct. 2.  
BEMAN and Anderson: Colonial, N.Y.C., 27-Oct. 2.  
BEEBS, Leo: Alhambra, N.Y.C.; Orph., B'klyn, 27-Oct. 2; Keith's, Phila., 4-9.  
BELL Family: Palace, Chgo., 26-Oct. 2; Palace, Fort Wayne, 4-9.  
BELMONT, Five: Keith's, Youngstown.  
BENDIX Players: Orph., Montreal, Can.; Orph., Montreal, Oct. 4-9.  
BERESFORD, Harry, Co.: Orph., Seattle, 26-Oct. 2.  
BERGEN, Alfred: Orph., B'klyn; Bushwick, B'klyn, Oct. 4-9.  
BERGFERE, Valerie, Co.: Orph., B'klyn.

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THE ORIGINAL SEXTETTE of STYLISH STEPPERS

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Direction Harry Weber

By Edgar Allan Woolf

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# CHARLES OLCOTT

Direction Jenie Jacobs

BERNARD and Phillips: Orph., Los Angeles, Orph., Denver, 26-Oct. 2.  
BERNARD and Scarth: Keith's, Dayton, Keith's, Columbus, 27-Oct. 2; Palace, Fort Wayne, 4-9.  
BERNHARDI: Colonial, N.Y.C.  
BERRA, Mabel: Maryland, Baltimore, Keith's, Phila., 27-Oct. 2; Hipp., Cleveland, 4-9.  
BEVER, Ben: Co., Orph., Minneapolis, 26-Oct. 2.  
BIG City Four: Temple, Rochester, Keith's, Lowell, 27-Oct. 2.  
BISNS and Burt: Orph., B'klyn.  
BISON City Four: Orph., Minneapolis: Orph., St. Paul, 26-Oct. 2.  
BISDAM, David: Maryland, Baltimore, Keith's, Phila., 27-Oct. 2.  
BOLGER Brothers: Orph., Portland.  
BOOTH and Leander: Shea's, Buffalo, Shea's, Toronto, 27-Oct. 2; Orph., Montreal, 4-9.  
BOOTHBY and Everden: Orph., Nashville, 27-Oct. 2; Lyrle, Birmingham, 30-Oct. 2; Forsythe, Atlanta, 4-9.  
BOND and Casson: Colonial, Erie, Hipp., Cleveland, 27-Oct. 2; Keith's, Dayton, 4-9.  
BONNER and Power: Palace, N.Y.C.  
BOSTON Symphony: Keith's, Phila.  
BOUNCER, Billy: Circus, Orph., Winnipeg, 26-Oct. 2; Orph., Lynchburg, 4-9; Orph., Roanoke, 7-9.  
BRAATZ, Selma: Orph., New Orleans.  
BRADLEY and Norris: Orph., Montreal, Dominion, Ottawa, 27-Oct. 2; Colonial, Erie, 4-9.  
BRAUUM, Marguerite: Co., Bushwick, B'klyn.  
BREEN, Harry: Forsythe, Atlanta, 27-Oct. 2; Orph., Jacksonville, 4-9.  
"BRIDE SHOP": Keith's, Dayton, Oct. 4-9.  
BRIGHTONS, The: Keith's, Toledo, Keith's, Youngstown, 27-Oct. 2.  
BROOKS and Bowen: Orph., Seattle, 26-Oct. 2.  
BROWN and McCormack: Orph., Frisco, 26-Oct. 2.  
BROWN and Spencer: Orph., Seattle, 26-Oct. 2.  
BROWNING, Bessie: Orph., Seattle, Orph., Portland, 26-Oct. 2.  
BRUCH, Fritz and Lucy: Orph., Kansas City.  
BRUNNELL Sisters: Co., Orph., Seattle, 26-Oct. 2.  
BURKE, J. and M.: Colonial, Erie, Pa., 27-Oct. 2; Keith's, Cinl., 4-9.  
BURNHAM and Irwin: Dominion, Ottawa, Shea's, Buffalo, 27-Oct. 2; Shea's, Toronto, 4-9.  
BYAL and Early: Keith's, Louisville, 27-Oct. 2.  
BYRONS, Musical: Orph., Minneapolis, 26-Oct. 2.  
CALIFORNIA Beauties: Orph., Frisco: Orph., Oakland, 26-Oct. 2.  
CAMPBELL, Craig: Keith's, Prov., Bushwick, B'klyn, 27-Oct. 2; Alhambra, N.Y.C., 4-9.  
CAMPBELL, Misses: Orph., Kansas City.  
CANSINOS, The: Palace, Chgo., Columbia, St. Louis, 26-Oct. 2.  
CANTOR and Lee: Maryland, Baltimore, Keith's, Prov., 27-Oct. 2; Alhambra, N.Y.C., 4-9.  
CAPAULICAN, Chief: Keith's, Indianapolis: Keith's, Louisville, 27-Oct. 2; Keith's, Columbus, 4-9.  
CARLISLE and Rorer: Orph., Salt Lake City, 26-Oct. 2.  
CARR, Alexander: Co., Palace, N.Y.C.  
CARR, Eddie: Co., Hipp., Cleveland: Keith's, Indianapolis, 27-Oct. 2; Keith's, Louisville, 4-9.  
CARTER, Mrs. Leslie: Orph., Los Angeles, 26-Oct. 2.  
CARTMELL and Harris: Colonial, N.Y.C.: Keith's, Boston, 27-Oct. 2.  
CARUS, Emma: Columbia, St. Louis, Palace, Chgo., 26-Oct. 2.  
CASEY, Kenneth: Shea's, Buffalo, Oct. 4-9.  
CECHLE Trio: Keith's, Phila.  
CHAPS, Four Melodious: Orph., Denver: Orph., Lincoln, 26-Oct. 2.  
CHEERBERT'S Manchurians: Orph., Minneapolis: Orph., St. Paul, 26-Oct. 2.  
CHIE and Marble: Temple, Rochester: Orph., B'klyn, 27-Oct. 2; Colonial, N.Y.C., 4-9.  
CHYO: Orph., Portland.  
CLAIRMONT Brothers: Mal., Chgo.  
CLAYTON, Bessie: Mal., Milwaukee: Columbia, Grand Rapids, 27-Oct. 2; Keith's, Toledo, 4-9.  
CLIFFORD, Kathleen: Shea's, Buffalo: Shea's, Toronto, 27-Oct. 2; Grand, Pittsburgh, 4-9.  
CLINTONS, Novelty: Orph., Minneapolis: Orph., St. Paul, 26-Oct. 2.  
CLOWN Seal: Keith's, Prov., 27-Oct. 2.  
COATS, Lulu: Co., Orph., B'klyn.  
COLINS, Milt: Bushwick, B'klyn.  
COLONIAL Belles, Seven: Palace, Fort Wayne: Keith's, Toledo, 27-Oct. 2.  
COMFORT and King: Columbia, St. Louis: Orph., Memphis, 26-Oct. 2.  
CONNELLY, Mr. and Mrs.: Orph., Frisco, 26-Oct. 2.  
COOK, Joe: Orph., Omaha, 26-Oct. 2.  
COOPER and Smith: Colonial, Norfolk: Keith's, Cinl., 27-

Oct. 2; Keith's, Columbus, 4-9.  
COOPER, Harry: Keith's, Dayton, 27-Oct. 2.  
CORCORAN and Dingle: Dominion, Ottawa: Orph., Montreal, 27-Oct. 2; Shea's, Buffalo, 4-9.  
COURTLEIGH, William: Co., Bushwick, B'klyn: Prospect, B'klyn, 27-Oct. 2; Alhambra, N.Y.C., 4-9.  
COURTNEY Sisters: Bushwick, B'klyn.  
CRANBERRIES: Keith's, Boston: Keith's, Prov., Oct. 4-9.  
CRESSY and Payne: Mal., Chgo.: Columbia, St. Louis, 26-Oct. 2.  
CRISPS, The: Orph., New Orleans.  
CROBIN, Morris: Co., Hipp., Cleveland: Keith's, Cinl., 27-Oct. 2; Keith's, Indianapolis, 4-9.  
CROSSMAN'S Entertainers: Bushwick, B'klyn, 27-Oct. 2.  
CURTIS, Julia: Orph., Minneapolis: Mal., Milwaukee, 26-Oct. 2.  
DAILEY, Bob: Co., Orph., Minneapolis.  
DAVIDSON, Eugene: Orph., Seattle: Orph., Portland, 26-Oct. 2.  
DAVIES, Reine: Orph., Minneapolis, 26-Oct. 2.  
DEIRO: Shea's, Buffalo: Shea's, Toronto, 27-Oct. 2; Temple, Detroit, 4-9.  
DE LEON and Davis: Keith's, Columbus, 27-Oct. 2; Columbia, Grand Rapids, 4-9.  
DELMORE and Lee: Keith's, Boston: Keith's, Prov., 27-Oct. 2.  
DEMOS, Six: Shea's, Toledo.  
DENNY and Boyle: Orph., Nashville, Oct. 4-9; Lyrle, Birmingham, 7-9.  
DERKIN'S Animals: Hipp., Cleveland, Oct. 4-9.  
DEVINE and Williams: Orph., Frisco, 26-Oct. 2.  
DE VOIE and Livingston: Orph., Kansas City.  
DE VOY, Emmett: Co., Colonial, Norfolk, 27-29; Lyrle, Richmond, 30-Oct. 2; Orph., Roanoke, 4-9; Orph., Lynchburg, 7-9.  
DE WITT Burns and Torrence: Columbia, Grand Rapids, 26-Oct. 2.  
DIAMOND and Brennan: Prospect, B'klyn.  
DINEHART, Allan: Co., Orph., Lincoln, 19-22; Orph., Colorado Springs, 23-25; Orph., Kansas City, 26-Oct. 2.  
DOCKSTADER, Lew: Orph., Omaha: Orph., Kansas City, 26-Oct. 2.  
DOLE, Alice Lyndon: Co., Orph., Frisco, 19-Oct. 2.  
DONALD-AVER, Mme.: Columbia, St. Louis: Orph., Memphis, 26-Oct. 2.  
DONOVAN and Lee: Keith's, Columbus: Keith's, Youngstown, 27-Oct. 2.  
DOOLEY and Ruzel: Orph., Omaha, 26-Oct. 2.  
DOOLEY and Sales: Alhambra, N.Y.C.: Keith's, Boston, 27-Oct. 2.  
DOOLEY, Jed and Ethel: Orph., Winnipeg.  
DOYLE and Dixon: Keith's, Phila.: Keith's, Wash., 27-Oct. 2; Bushwick, B'klyn, 4-9.  
DUDLEY Trio: Orph., Seattle, 26-Oct. 2.  
DUFFY, Redcap Troupe: Temple, Rochester.  
DUNBAR, N. Bell Ringers: Keith's, Cinl.: Keith's, Indianapolis, 27-Oct. 2; Shea's, Buffalo, 4-9.  
DUNN, Queenie: Orph., Portland.  
DUPREE and Dunree: Palace, Chgo.  
EART, George: Co., Orph., B'klyn: Colonial, N.Y.C., 4-9; Orph., Alhambra, N.Y.C., 27-Oct. 2.  
EDWARDS'S, Gus, Song Revue: Orph., Colorado Springs, 23-25; Orph., Kansas City, 26-Oct. 2.  
EGAN, Thomas: Orph., Los Angeles.  
ELDRIDGE and Barlow: Lyrle, Birmingham, 20-22; Orph., Nashville, 23-25.  
ELINORE and Williams: Keith's, Wash.: Bushwick, B'klyn, 27-Oct. 2.  
ELISON, Glen: Orph., St. Paul: Orph., Minneapolis, 26-Oct. 2.  
EMERSON and Baldwin: Keith's, Columbus: Keith's, Toledo, 27-Oct. 2; Columbia, Grand Rapids, 4-9.  
EMERSONS, Three: Grand, Pittsburgh, Oct. 4-9.  
EMPIRE Comedy Four: Orph., New Orleans.  
EVANS, Charles: Co., Orph., Oakland: Orph., Los Angeles, 26-Oct. 2.  
EVEREST'S Monkeys: Keith's, Prov.: Keith's, Phila., 27-Oct. 2; Keith's, Wash., 4-9.  
FARRER Girls: Colonial, N.Y.C., 27-Oct. 2.  
FAYE, Elsie: Co., Orph., St. Paul: Orph., Minneapolis, 26-Oct. 2.  
FERN, Harry: Co., Keith's, Prov.: Keith's, Wash., 27-Oct. 2; Bushwick, B'klyn, 4-9.  
FERRY: Keith's, Columbus: Hipp., Cleveland, 27-Oct. 2; Keith's, Toledo, 4-9.  
FIELDS and Halliday: Palace, Fort Wayne: Keith's, Youngstown, 27-Oct. 2.  
FISHER, Grace: Co., Orph., B'klyn: Keith's, Prov., 27-Oct. 2; Keith's, Boston, 4-9.  
FISHER, Mr. and Mrs. Perkins: Pantages, Vancouver: Pantages, Victoria, 27-Oct. 2; Pantages, Tacoma, 4-10.  
FITZGERIBON, Les: Shea's, Toronto: Orph., Montreal, 27-Oct. 2; Dominion, Ottawa, 4-9.

FITZGERIBON, Marie: Colonial, Norfolk, 20-22; Lyrle, Richmond, 23-25.  
FLEMINGS, The: Orph., Winnipeg, 26-Oct. 2.  
FOGARTY, Frank: Keith's, Youngstown.  
FOX and Dolly: Mal., Milwaukee: Mal., Chgo., 26-Oct. 2; Grand, Pittsburgh, 4-9.  
FOY, Eddie, and Family: Orph., Frisco, 26-Oct. 2.  
FRANCIS, Mae: Co., Columbia, St. Louis, 26-Oct. 2.  
FRANCOIS, Margot, and Partners: Orph., Minneapolis: Orph., St. Paul, 26-Oct. 2.  
FRED and Albert: Columbia, St. Louis.  
FREMAM and Dunham: Mal., Milwaukee: Palace, Chgo., 26-Oct. 2; Keith's, Toledo, 4-9.  
FRENCH and Els: Mal., Chgo., 26-Oct. 2.  
GABRIEL, Master: Colonial, Norfolk: Dominion, Ottawa, 27-Oct. 2.  
GALLAGHER and Martin: Maryland, Baltimore, Oct. 4-9.  
GALLETT'S Monks: Orph., Winnipeg.  
GARDNER Trio: Orph., St. Paul: Orph., Winnipeg, 26-Oct. 2.  
GATSMITHS: Orph., Salt Lake City: Orph., Denver, 26-Oct. 2.  
GAUTIER'S Toy Shop: Keith's, Boston: Orph., Montreal, Can., 27-Oct. 2; Dominion, Ottawa, 4-9.  
GERARD, Harry: Co.: Keith's, Prov.  
GILBERT and Sullivan Review: Keith's, Boston: Keith's, Prov., Oct. 4-9.  
GILLETTE, Lucy: Orph., Kansas City.  
GILLETTE'S Monks: Palace, N.Y.C.  
GILLINGWATER, Claude: Temple, Detroit: Temple, Rochester, 27-Oct. 2.  
"GIRL from Milwaukee": Orph., New Orleans.  
"GIRL in the Moon": Temple, Hamilton, Can., 27-Oct. 2.  
GLASS, Bonnie: Co.: Keith's, Wash.: Maryland, Baltimore, 27-Oct. 2; Shea's, Buffalo, 4-9.  
GLIDERS, The: Orph., Winnipeg.  
GLOUSE, Augusta: Keith's, Wash., 27-Oct. 2.  
GOLEM, Al, Troupe: Prospect, B'klyn: Bushwick, B'klyn, Oct. 4-9.  
GOLDSMITH and Hoppe: Keith's, Phila., 27-Oct. 2.  
GORDON, Eleanor: Co.: Grand, Pittsburgh, 27-Oct. 2; Palace, Fort Wayne, 4-9.  
GORDON, Robbie: Temple, Detroit: Temple, Rochester, 27-Oct. 2.  
GORMAN'S, Musical Six: Keith's, Indianapolis: Keith's, Louisville, 27-Oct. 2; Keith's, Cinl., 4-9.  
GRAPEWIN, Charles: Co.: Garfield, Wilmington: Keith's, Wash., 27-Oct. 2; Maryland, Baltimore, 4-9.  
GRAY and Klunker: Lyrle, Birmingham, Oct. 4-6; Orph., Nashville, 7-9.  
GYGI, Ole: Keith's, Wash.: Prospect, B'klyn, 27-Oct. 2; Colonial, N.Y.C., 4-9.  
HALPERIN, Nan: Orph., Colorado Springs, 23-25; Orph., Kansas City, 26-Oct. 2.  
HARRISON, Brockbank: Co.: Keith's, Youngstown: Keith's, Indianapolis, Oct. 4-9.  
HATHAWAY and Mack: Colonial, Norfolk, 27-29; Lyrle, Richmond, 30-Oct. 2.  
HAWLEY and Hawley: Lyrle, Birmingham, 23-25; Forsythe, Atlanta, Oct. 4-9.  
HAWTHORNE and Ingles: Orph., B'klyn.  
HAYDEN, Borden and Hayden: Keith's, Columbus: Grand, Pittsburgh, 27-Oct. 2; Colonial, Erie, 4-9.  
HEATHER, Josie: Co.: Palace, N.Y.C.: Keith's, Columbus: Keith's, Toledo, 27-Oct. 2; HERAS and Preston: Shea's, Buffalo, 27-Oct. 2; Shea's, Toronto, 4-9.  
HERRERT and Goldsmith: Mal., Chgo.: Columbia, St. Louis, 26-Oct. 2.  
HERRERT, Hugh: Keith's, Indianapolis: Keith's, Louisville, 27-Oct. 2; Keith's, Columbus, 4-9.  
HERMAN, Al: Keith's, Wash.: Orph., Montreal, Oct. 4-9.  
HERSKIND: Orph., Roanoke, 27-Oct. 2.  
HICKLEY Brothers, Three: Keith's, Youngstown: Keith's, Dayton, 27-Oct. 2; Palace, Fort Wayne, 4-9.  
HILL and Sylvanay: Keith's, Dayton, 27-Oct. 2.  
HINES, Harry and Wilbur: Orph., St. Paul.  
HOFFMANN, Gertrude, in "Sumurun": Keith's, Phila.: Keith's, Boston, 27-Oct. 2; Orph., B'klyn, 4-9.  
HOLMAN, Harry: Colonial, Erie, Pa., 27-Oct. 2; Keith's, Dayton, 4-9.  
HONEY Boy's Minstrels: Alhambra, N.Y.C.: Bushwick, B'klyn, 27-Oct. 2.  
"HONEYMOONERS": Alhambra, N.Y.C.: Orph., B'klyn, 27-Oct. 2; Royal, N.Y.C., 4-9.  
HOOPER and Cook: Orph., Seattle, 26-Oct. 2.  
HORLICK Family: Forsythe, Atlanta.  
HOUDINI: Orph., St. Paul: Orph., Minneapolis, 26-Oct. 2.  
HOWARD and McCane: Orph., B'klyn, 27-Oct. 2; Orph., B'klyn, 4-9.  
HOWARD, Charles: Co.: Orph., Frisco: Orph., Oakland, 26-Oct. 2.  
HOWARD'S Ponies: Keith's, Louisville: Palace, Fort Wayne, 27-Oct. 2; Columbia, Grand Rapids, 4-9.

HOWELL, George, Co.: Keith's, Cincinnati; Keith's, Indianapolis, 27-Oct. 2; Keith's, Louisville, 4-9.

HUNT, Ida B., Co.: Colonial, N.Y.C.

HUNTING, L. and M.: Forsythe, Atlanta; Orph., Jacksonville, 27-Oct. 2; Orph., Nashville, 4-6; Lyric, Birmingham, 7-9.

HUSSEY and Boyle: Orph., Montreal; Dominion, Ottawa, 27-Oct. 2; Orph., B'klyn, 4-9.

HYAMS and McIntyre: Prospect, B'klyn.

HYMACK: Orph., Omaha.

IMHOFF, Conn and Corlone: Keith's, Boston, Oct. 4-9.

IRWIN, Flo, Co.: Forsythe, Atlanta, 27-Oct. 2.

JACK and Foris: Keith's, Phila., 27-Oct. 2.

JACKSON and Wahl: Orph., Denver; Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.

JANSELYS, Four: Keith's, Toledo; Maj., Chgo., 26-Oct. 2; Keith's, Cinl., 4-9.

JARDON, Dorothy: Palace, N.Y.C.; Temple, Detroit, Oct. 4-9.

JOHNSTONS, Musical: Orph., Kansas City, 26-Oct. 2.

JORDAN Girls: Keith's, Cinl., Keith's, Dayton, 27-Oct. 2.

KEANE, J. Warren, Co.: Hipp., Cleveland; Columbia, Grand Rapids, 27-Oct. 2; Keith's, Toledo, 4-9.

KEANE, Robert E.: Orph., B'klyn; Alhambra, N.Y.C., 27-Oct. 2.

KEIT and De Mont: Temple, Rochester; Keith's, Columbus, 27-Oct. 2; Hipp., Cleveland, 4-9.

KELLY, Walter, Co.: Orph., Seattle.

KELSO and Leighton: Orph., Portland.

KENNY, Nobody and Platt: Keith's, Cinl., Oct. 4-9.

KERR and Weston: Columbia, St. Louis; Palace, Chgo., 26-Oct. 2.

KERVILLE, Family: She's, Buffalo; Orph., Montreal, 27-Oct. 2; Orph., St. Paul, 26-Oct. 2.

KING, Marie, Co.: Orph., St. Paul, 26-Oct. 2.

KINGSTON and Ebner: Orph., Salt Lake City, 26-Oct. 2.

KIRK and Foxarty: Orph., Winnipeg.

KO K I N, Mianonette: Orph., Winnipeg.

KOLD and Harland: Grand, Pittsburgh; Colonial, Erie, 27-Oct. 2.

KRAMER and Morton: Keith's, Cinl.; Keith's, Indianapolis, 27-Oct. 2; Keith's, Louisville, 4-9.

LACKAYE, Wilton, Co.: Alhambra, N.Y.C.; Colonial, N.Y.C., 27-Oct. 2; Bushwick, B'klyn, 4-9.

LAI Mon Kim: Orph., Colorado Springs, 23-25; Orph., Omaha, 26-Oct. 2.

LANE and O'Donnell: Orph., New Orleans.

LARGAY and Snee: She's, Toronto, 27-Oct. 2; Orph., Montreal, 4-9.

LA ROCCA, Roxy: Forsythe, Atlanta, Oct. 4-9.

LART Laugh: Lyric, Richmond, 27-29; Colonial, Norfolk, 30-Oct. 2.

LA VARS, Dancing: Prospect, B'klyn.

LA VINE, Edward: Grand, Pittsburgh.

LAWRENCE and Cameron: Maj., Chgo., 26-Oct. 2.

LEACH, Wallen, Trio: Garrick, Wilmington, Oct. 4-9.

LEAP Year Girls: Orph., Roanoke, 27-29; Orph., Lynchburg, 30-Oct. 2.

LE CLAIRE and Sanson: Lyric, Richmond, 23-25; Forsythe, Atlanta, 27-Oct. 2; Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.

LE GROHS, The: Orph., Montreal; Dominion, Ottawa, 27-Oct. 2.

LE HORN and Dunreese: Colonial, N.Y.C.; Prospect, B'klyn, 27-Oct. 2.

LEON Sisters: Forsythe, Atlanta; Orph., Jacksonville, 27-Oct. 2; Colonial, Norfolk, 4-6; Lyric, Richmond, 7-9.

LEONARD, Eddie: Bushwick, B'klyn; Alhambra, N.Y.C., 27-Oct. 2.

LE ROY, Lytton, Co.: Maj., Milwaukee, 26-Oct. 2.

LES GARDYS: Lyric, Richmond, 23-25; Keith's, Roanoke, 27-29; Keith's, Bluefield, 30-Oct. 2.

LEVY, Bert: Lyric, Birmingham, 27-29; Orph., Nashville, 30-Oct. 2; Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9.

LEWIS and McCarthy: Orph., Minneapolis.

LEWIS, Tom, Co.: Keith's, Louisville; Grand, Pittsburgh, 27-Oct. 2.

LIGHTNER and Alexander: Keith's, Phila., 27-Oct. 2.

LOYD and Britt: Maryland, Balto., 27-Oct. 2; Keith's, Wash., 4-9.

LOISE and Sterling: Orph., Frisco; Orph., Oakland, 26-Oct. 2.

LONDON'S, Four: Keith's, Phila., 27-Oct. 2.

LOYAL'S, Alfred, Dogs: Maryland, Balto.; Temple, Detroit, 27-Oct. 2; Temple, Rochester, 4-9.

LUNETTE Sisters: Alhambra, N.Y.C.; Bushwick, B'klyn, 27-Oct. 2; Colonial, N.Y.C., 4-9.

LYDELL, Al, Co.: Keith's, Prov.; Bushwick, B'klyn, 27-Oct. 2; Keith's, Phila., 4-9.

LYONS and Yocco: Colonial, N.Y.C.; Orph., B'klyn, 27-Oct. 2; Keith's, Wash., 4-9.

MACK and Vincent: Orph., Winnipeg, 26-Oct. 2.

MACK and Walker: Hipp., Cleveland; Maj., Milwaukee, 26-Oct. 2.

MACK, Charles, Co.: Keith's, Phila.; Maryland, Balto., 27-Oct. 2; Hipp., Cleveland, 4-9.

MAGLEYS, The: Empire, Swansea; Empress, Cardiff, 27-Oct. 3; Empire, Dublin, 4-10.

MAHON, Sam, Co.: Keith's, Toledo, 27-Oct. 2.

MARIE, Dainty: Orph., Omaha; Orph., Minneapolis, 26-Oct. 2.

MARSHALL and Chevalier: Orph., Jacksonville, 27-Oct. 2; Orph., Lynchburg, 4-6; Orph., Roanoke, 7-9.

MARTIN'S Four Roses: Orph., Jacksonville; Orph., Lynchburg, Oct. 4-6; Orph., Roanoke, 7-9.

MASON, Harry Lester: Maj., Chgo.; Temple, Detroit, 27-Oct. 2; Temple, Rochester, 4-9.

MASON-Keeler, Co.: Hipp., Cleveland, Oct. 4-9.

MASON, Wilbur and Jordan: Orph., Denver; Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.

MATTHEWS, Shayne, Co.: Columbia, Grand Rapids, Oct. 4-9.

McCLOUD and Carp: Colonial, Erie.

McCONNELL and Simpson: Palace, Fort Wayne, 27-Oct. 2; Keith's, Cinl., 4-9.

McCORMICK and Wallace: Keith's, Cinl.

McDEVITT, Kelly and Lucy: Bushwick, B'klyn; Alhambra, N.Y.C., 27-Oct. 2.

McDONOUGH, Ethel: Maj., Chgo.

McINTYRE and Heath: Palace, Chgo.; Maj., Milwaukee, 26-Oct. 2.

McINTYRE, Molly, Co.: Orph., New Orleans.

McKAY and Ardine: Bushwick, B'klyn; Prospect, B'klyn, 27-Oct. 2; Alhambra, N.Y.C., 4-9.

McKAY, Winsor: Orph., B'klyn, 27-Oct. 2.

McRAE and Clegg: Orph., Nashville, 23-25.

McWATERS and Tyson: Alhambra, N.Y.C.; Keith's, Phila., 27-Oct. 2; Keith's, Wash., 4-9.

MEEHAN'S, Dogs: Temple, Rochester; Bushwick, B'klyn, 27-Oct. 2; Alhambra, N.Y.C., 4-9.

MELROSE, Bert: Orph., Kansas City.

MELVILLE, Mary: Keith's, Prov.; Bushwick, B'klyn, 27-Oct. 2.

MERCEDES: Hipp., Cleveland; Keith's, Dayton, 27-Oct. 2.

METROPOLITAN Dancers: Forsythe, Atlanta, 27-Oct. 2; Keith's, Phila., 4-9.

MEYAKOS, The: Keith's, Dayton; Keith's, Columbus, 27-Oct. 2; Palace, Fort Wayne, 4-9.

MIDDLEY and Elton: Orph., Nashville, Oct. 4-6; Lyric, Birmingham, 7-9.

MILKON: Temple, Rochester; She's, Buffalo, 27-Oct. 2; She's, Toronto, 4-9.

MILES, Homer, Co.: Palace, Fort Wayne; Keith's, Youngstown, 27-Oct. 2; Columbia, Grand Rapids, 4-9.

MILLER and Mack: Alhambra, N.Y.C.

MILLO: Columbia, Grand Rapids; Keith's, Toledo, 27-Oct. 2.

MONROE and Mack: Temple, Detroit; Temple, Rochester, 27-Oct. 2.

MONTGOMERY, Marshall: Temple, Detroit; Temple, Rochester, 27-Oct. 2.

MOORE, Gardner and Rose: Palace, Chgo.; Keith's, Youngstown, 27-Oct. 2; Hipp., Cleveland, 4-9.

MORGAN Dancers: Orph., Omaha.

MORIN Sisters: Keith's, Wash.; Colonial, N.Y.C., 27-Oct. 2; Orph., B'klyn, 4-9.

MORLEY, Victor, Co.: Colonial, N.Y.C.; Keith's, Wash., 27-Oct. 2; Bushwick, B'klyn, 4-9.

MORRIS and Sherwood: Orph., Jacksonville, 27-Oct. 2; Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.

MORRIS, William, Co.: Orph., Denver; Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.

MORRISSEY and Hackett: Keith's, Louisville, 27-Oct. 2.

MORSE, Billy: Lyric, Richmond, 27-29; Orph., Roanoke, Oct. 4-9.

MORTON and Glass: Orph., B'klyn; Grand, Pittsburgh, Oct. 4-9.

MORTON and Moore: Palace, Chgo.

MORTON, Sam and Kitty: Grand, Pittsburgh, 27-Oct. 2; Keith's, Columbus, 4-9.

MURPHY, Frankie: Orph., Denver, 27-Oct. 2.

MURRAY, Elizabeth: Temple, Detroit; Temple, Rochester, 27-Oct. 2.

MYRL and Delmar: Palace, Fort Wayne; Columbia, Grand Rapids, 27-Oct. 2; Keith's, Toledo, 4-9.

MYSTERY, Co.: Columbia, St. Louis; Orph., Memphis, 26-Oct. 2.

NAGER, Gus, Trio: Orph., Jacksonville, Oct. 4-9.

NAP, Little: Orph., Nashville, 23-25; Palace, Chgo., 26-Oct. 2.

NATALIE and Ferrari: Orph., B'klyn.

NAZARRO, Nat. Troupe: Hipp., Cleveland, 27-Oct. 2; Keith's, Dayton, 4-9.

NAZAROVA, Orph., Kansas City; Orph., Omaha, 26-Oct. 2.

NELSON, Jurgling: Lyric, Birmingham, 27-29; Orph., Nashville, 30-Oct. 2.

NESBIT, Evelyn: Maryland, Balto., 27-Oct. 2.

NETTIE: Prospect, B'klyn.

NEW BOLD and Gribben: Palace, Chgo.; Columbia, St. Louis, 26-Oct. 2.

NICHOLS, Nellie V.: Orph., Seattle, 26-Oct. 2.

NONETTE: Keith's, Boston.

NORCROSS and Holdsworth: Orph., Winnipeg, 26-Oct. 2.

NORDSTROM, Francis, Co.: Palace, Chgo.; Hipp., Cleveland, 27-Oct. 2; Keith's, Youngstown, 4-9.

NORDSTROM, Marie: Keith's, Indianapolis; Keith's, Louisville, 27-Oct. 2.

NORTON and Lee: Orph., Omaha.

NIGENT, J. C., Co.: Orph., Los Angeles.

O'BRIEN, Havel, Co.: Keith's, Dayton, 27-Oct. 2.

ODIVA and Seals: Bushwick, B'klyn.

OHLMAYER, Harry, Sextette: Orph., Frisco, 19-Oct. 2.

OLCOTT, Charles: Orph., Montreal; Dominion, Ottawa, 27-Oct. 2.

OLGA: Orph., St. Paul, 26-Oct. 2.

O'MALLEY, John: Maryland, Balto., 27-Oct. 2.

ORANGE Pickers: Palace, N.Y.C.; Keith's, Prov., 27-Oct. 2.

OXFORD Trio: Orph., Memphis.

PALFREY, Hall and Brown: She's, Buffalo, 27-Oct. 2; She's, Toronto, 4-9.

PALMER, Gaston: Keith's, Boston; Alhambra, N.Y.C., 27-Oct. 2; Prospect, B'klyn, 4-9.

PARILO and Frabito: Keith's, Louisville; Palace, Fort Wayne, 27-Oct. 2.

PATRICOLA and Meyer: Columbia, Grand Rapids; Keith's, Toledo, 27-Oct. 2.

PAUL, La Van and Dobbs: Temple, Rochester, 27-Oct. 2.

PAULINE: Orph., Montreal, Can., 27-Oct. 2.

PAYNE and Niemeyer: Orph., Frisco; Orph., Oakland, 26-Oct. 2.

PELLETER and Co.: Orph., Nashville, 27-29; Lyric, Birmingham, 30-Oct. 2; Forsythe, Atlanta, 4-9.

PHILLIPS, Mr. and Mrs. W.: Maryland, Balto., 27-Oct. 2.

PIERLO and Schenkel: Maryland, Balto.; Grand, Pittsburgh, 27-Oct. 2; Keith's, Cinl., 4-9.

PIPEFAX and Pando: Orph., Oakland, 26-Oct. 2.

PICKLES and Brown: Grand, Pittsburgh; Colonial, Erie, 27-Oct. 2.

PRIMROSE Four: Orph., Winnipeg.

PRIEST, William, Co.: Keith's, Boston; Keith's, Prov., 27-Oct. 2.

PUCK, Harry and Eva: Orph., Los Angeles, 19-Oct. 2.

RANDEGGER, G. Alda: Forsythe, Atlanta; Hipp., Cleveland, 27-Oct. 2; Keith's, Cinl., 4-9.

RAYMOND and Bain: Keith's, Dayton, 27-Oct. 2.

RAYMOND, M. G. and Caverly: Keith's, Dayton; Palace, Fort Wayne, 27-Oct. 2.

RAYNOR'S, Dogs: She's, Toronto.

REESE Brothers: Forsythe, Atlanta, 27-Oct. 2; Orph., Jacksonville, 4-9.

RESE, David and Basse: Orph., Denver; Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.

REISSER and Gores: Temple, Detroit.

REX'S Comedy Circus: Orph., Los Angeles.

ROBBIE and Robbie: Victoria, Charleston, 27-29.

ROBINSON, Bill: Palace, Fort Wayne; Columbia, Grand Rapids, 27-Oct. 2.

ROMAN, Seven: Palace, Chgo.; B'klyn, Wash., 27-Oct. 2.

ROSE, Julian: Grand, Pittsburgh; Colonial, N.Y.C., 27-Oct. 2; She's, Buffalo, 4-9.

ROSHANARA, Maj.: Milwaukee, 26-Oct. 2.

ROSS, Eddie: Orph., Memphis; Orph., New Orleans, 26-Oct. 2.

ROVER, Al, and Sisters: Maj., Milwaukee; Columbia, Grand Rapids, 27-Oct. 2; Temple, Detroit, 4-9.

ROYE, Ruth: Keith's, Dayton; Keith's, Youngstown, 27-Oct. 2.

RUDOLPH, Henry: Keith's, Louisville; Palace, Fort Wayne, 27-Oct. 2; Columbia, Grand Rapids, 4-9.

RUSSELL and Calhoun: Colonial, Norfolk, 26-28; Lyric, Richmond, 23-25.

RYAN and Lee: Orph., New Orleans.

RYAN and Tierney: Bushwick, B'klyn; Colonial, N.Y.C., 27-Oct. 2; Prospect, B'klyn, 4-9.

RYAN, John, Co.: Dominion, Ottawa.

SARINE, Vera, Co.: Hipp., Cleveland; Palace, Fort Wayne, 27-Oct. 2; Columbia, Grand Rapids, 4-9.

SAFETY First: Keith's, Wash.; Forsythe, Atlanta, Oct. 4-9.

SALON Singers: Orph., Oakland; Orph., Los Angeles, 26-Oct. 2.

SALT Long Tack: Orph., Seattle; Orph., Portland, 26-Oct. 2.

SAMMOYA: Maj., Milwaukee; Keith's, Toledo, 27-Oct. 2.

SAMUELS, Ray: Palace, Fort Wayne; Columbia, Grand Rapids, 19-Oct. 2; Keith's, Youngstown, 4-9.

SANTLEY and Norton: Grand, Pittsburgh; Maj., Chgo., 26-Oct. 2; Palace, Fort Wayne, 4-9.

SAVOY and Brennan: Prospect, B'klyn.

SAWYER, Joan: Orph., Salt Lake City, 26-Oct. 2.

SCHAEFFER, Sylvester: Palace, N.Y.C.

SCHIFFER, Fritz: Orph., B'klyn; Keith's, Phila., Oct. 4-9.

SCHMETTANS: Keith's, Prov., Oct. 4-9.

SCHMIDT and Dickinson: Keith's, Toledo.

SCHRECK and Percival: Orph., Memphis, 26-Oct. 2.

SCHWARTZ Brothers: Colonial, N.Y.C.

SCOTT Lads and Lassies: She's, Toronto; Temple, Detroit, 27-Oct. 2; Temple, Rochester, 4-9.

SCOTT and Keane: Columbia, Grand Rapids; Temple, Detroit, 27-Oct. 2; Temple, Rochester, 4-9.

SEBRACKS: Rushwick, B'klyn; Keith's, Wash., 27-Oct. 2; Keith's, Phila., 4-9.

SEGAL and Mathews: Hamilton, Can., 27-Oct. 2.

SELBY and Givint: Orph., Jacksonville, Oct. 4-9.

SEN, Mei, Lady: Orph., Montreal; Dominion, Ottawa, 27-Oct. 2; Colonial, Erie, 4-9.

SHALCK, Bertha: She's, Toronto; Maj., Milwaukee, 26-Oct. 2.

SHANNON and Annis: Orph., Kansas City.

SHARP and Turek: Colonial, Norfolk, Oct. 4-6; Lyric, Richmond, 7-9.

SHARROCKS, The: Keith's, Prov., 27-Oct. 2; Orph., B'klyn, 4-9.

SHAW, Mary, Co.: Keith's, Prov., 27-Oct. 2.

SHAYNE, Matthews, Co.: Columbia, St. Louis; Maj., Chgo., 26-Oct. 2.

SHEPHERD, Van and Hyman: Orph., St. Paul, 26-Oct. 2.

"SHIPS That Pass in the Night": Maryland, Balto.; Keith's, Phila., 27-Oct. 2; Grand, Pittsburgh, 4-9.

SHIRLEY, Eva: Orph., Los Angeles, 19-Oct. 2.

SHIRLEY, Rives and Harrison: Orph., Oakland; Orph., Los Angeles, 26-Oct. 2.

SHONE, Hermine: Keith's, Wash., Oct. 4-9.

SHOEN, She's, Buffalo, 27-Oct. 2; She's, Toronto, 4-9.

SINGER and Ziegler Twins: Orph., Memphis; Orph., New Orleans, 26-Oct. 2; Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.

SKATEERS: Bijou, Maj., Milwaukee, 26-Oct. 2.

SMITH and Austin: Maj., Milwaukee; Columbia, St. Louis, 26-Oct. 2.

SMITH, Irene and Robbie: Keith's, Wash.; Alhambra, N.Y.C., 27-Oct. 2.

# IRENE and BOBBY SMITH

Presenting Songs Worth While

Direction EDWARD S. KELLAR

# MORIN SISTERS

IN A VARIETY OF DANCES

Direction HARRY WEBER

# BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID

Direction EDWARD S. KELLAR

# MARIE NORDSTROM

Agnes Scott and Harry Keane

in "THE FINAL DECREE" By Agnes Scott

Author of "The Red Fox Trot" "Drifting" "The Wall Between"

# BLOOMQUEST

Fitting Vaudeville Stars with

## SKETCHES

of Character and Theme

1122 Oliver Avenue North Minneapolis

SAMOYA: Maj., Milwaukee; Keith's, Toledo, 27-Oct. 2.

SAMUELS, Ray: Palace, Fort Wayne; Columbia, Grand Rapids, 19-Oct. 2; Keith's, Youngstown, 4-9.

SANTLEY and Norton: Grand, Pittsburgh; Maj., Chgo., 26-Oct. 2; Palace, Fort Wayne, 4-9.

SAVOY and Brennan: Prospect, B'klyn.

SAWYER, Joan: Orph., Salt Lake City, 26-Oct. 2.

SCHAEFFER, Sylvester: Palace, N.Y.C.

SCHIFFER, Fritz: Orph., B'klyn; Keith's, Phila., Oct. 4-9.

SCHMETTANS: Keith's, Prov., Oct. 4-9.

SCHMIDT and Dickinson: Keith's, Toledo.

SCHRECK and Percival: Orph., Memphis, 26-Oct. 2.

SCHWARTZ Brothers: Colonial, N.Y.C.

SCOTT Lads and Lassies: She's, Toronto; Temple, Detroit, 27-Oct. 2; Temple, Rochester, 4-9.

SCOTT and Keane: Columbia, Grand Rapids; Temple, Detroit, 27-Oct. 2; Temple, Rochester, 4-9.

SEBRACKS: Rushwick, B'klyn; Keith's, Wash., 27-Oct. 2; Keith's, Phila., 4-9.

SEGAL and Mathews: Hamilton, Can., 27-Oct. 2.

SELBY and Givint: Orph., Jacksonville, Oct. 4-9.

SEN, Mei, Lady: Orph., Montreal; Dominion, Ottawa, 27-Oct. 2; Colonial, Erie, 4-9.

SHALCK, Bertha: She's, Toronto; Maj., Milwaukee, 26-Oct. 2.

SHANNON and Annis: Orph., Kansas City.

SHARP and Turek: Colonial, Norfolk, Oct. 4-6; Lyric, Richmond, 7-9.

SHARROCKS, The: Keith's, Prov., 27-Oct. 2; Orph., B'klyn, 4-9.

SHAW, Mary, Co.: Keith's, Prov., 27-Oct. 2.

SHAYNE, Matthews, Co.: Columbia, St. Louis; Maj., Chgo., 26-Oct. 2.

SHEPHERD, Van and Hyman: Orph., St. Paul, 26-Oct. 2.

"SHIPS That Pass in the Night": Maryland, Balto.; Keith's, Phila., 27-Oct. 2; Grand, Pittsburgh, 4-9.

SHIRLEY, Eva: Orph., Los Angeles, 19-Oct. 2.

SHIRLEY, Rives and Harrison: Orph., Oakland; Orph., Los Angeles, 26-Oct. 2.

SHONE, Hermine: Keith's, Wash., Oct. 4-9.

SHOEN, She's, Buffalo, 27-Oct. 2; She's, Toronto, 4-9.

SINGER and Ziegler Twins: Orph., Memphis; Orph., New Orleans, 26-Oct. 2; Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.

SKATEERS: Bijou, Maj., Milwaukee, 26-Oct. 2.

SMITH and Austin: Maj., Milwaukee; Columbia, St. Louis, 26-Oct. 2.

SMITH, Irene and Robbie: Keith's, Wash.; Alhambra, N.Y.C., 27-Oct. 2.

SOCIETY Buds: Orph., Salt Lake City; Orph., Denver, 26-Oct. 2.

SOLAR, Willis: Orph., Los Angeles, 19-Oct. 2.

SOLDIER Fiddlers: Old: Keith's, Wash., 27-Oct. 2.

SORETTI and Antoinette: Keith's, Phila.

STANLEY, Aileen: Forsythe, Atlanta; Lyric, Birmingham, 23-30; Bijou, Nashville, Oct. 1-3; Maj., Fort Wayne, 4-10.

STATUES, Five: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.

STEIMAN, Al and Fannie: Orph., Montreal, Can., 27-Oct. 2; Dominion, Ottawa, 4-9.

STEINDER, Three Brothers: Orph., Colorado Springs, 23-25; Orph., Omaha, 26-Oct. 2.

STEPHENS-Borden and Bend: Halsey, B'klyn, 20-22; 5th Ave., B'klyn, 23-25.

STONE and Hughes: Prospect, B'klyn, 27-Oct. 2.

STONE and Kallus: Maj., Chgo., 26-Oct. 2; Keith's, Youngstown, 4-9.

STONER, Tracey, Co.: Maj., Milwaukee; Palace, Chgo., 26-Oct. 2.

SULLIVAN, Arthur, Co.: Hipp., Cleveland; Columbia, Grand Rapids, 27-Oct. 2.

SYLVESTER and Vance: Colonial, N.Y.C., Oct. 4-9.

"TANGO Shoes": Orph., Oakland; Orph., Los Angeles, 26-Oct. 2.

TANGUAY, Eva: Alhambra, N.Y.C., 27-Oct. 2.

TAYLOR, Eva, Co.: Keith's, Dayton.

TEDDY, James: Orph., Denver; Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.

"TELEPHONE Tangle": Orph., Frisco, 26-Oct. 2.

TEN EYCK and Welby: Keith's, Youngstown.

THORNTON, James and Bonnie: Orph., Memphis; Orph., New Orleans, 26-Oct. 2.

THURBER and Madison: Bushwick, B'klyn, Oct. 4-9.

TOWER and Darrell: Keith's, Prov., Oct. 4-9.

TOYE, Dorothy: Orph., Montreal, Can., 27-Oct. 2.

TOYO Troupe: Orph., B'klyn, 27-Oct. 2; Alhambra, N.Y.C., 4-9.

TROVATO: Keith's, Columbus; Keith's, Dayton, 27-Oct. 2.

TUCKER, Sophie: Keith's, Phila.; Orph., Montreal, Oct. 4-9.

TUSCANO Brothers: Keith's, Cinl., 27-Oct. 2; Keith's, Indianapolis, 4-9.

USHER, Claude and Fanny: Columbia, St. Louis; Orph., Memphis, 26-Oct. 2.

VADIE, Mile. and Girls: Temple, Rochester; Colonial, N.Y.C., 4-9.

VAGRANTS, Three: London, Can.; Stratford: Keith's, Youngstown, Oct. 4-9.

VALENTINE and Bell: Alhambra, N.Y.C.; Prospect, B'klyn, 27-Oct. 2.

VAN and Schenck: Hipp., Cleveland; Palace, Chgo., 26-Oct. 2.

VAN, Billy B., Co.: Hipp., Cleveland.

VANDERBILT and Moore: Keith's, Wash., 27-Oct. 2.

VERNON, Hope: Orph., Memphis; Orph., New Orleans, 26-Oct. 2.

VOLUNTEERS, The: Orph., Atlanta, 19-22; Orph., Colorado Springs, 23-25; Orph., Kansas City, 26-Oct. 2.

WALLEN, Leach, Trio: Palace, Fort Wayne; Keith's, Dayton, 27-Oct. 2.

WALTER, Wilmet, Co.: Keith's, Boston, Ottawa, 4-9.

WARD, Bell and Ward: Maryland, Balto., Oct. 4-9.

WARD Brothers: Palace, N.Y.C.

WARREN and Dietrich: Orph., Jacksonville.

WATSON, Fred: Colonial, Erie, Pa., 27-Oct. 2; Hipp., Cleveland, 4-9.

WATSON Sisters: Prospect, B'klyn; Colonial, N.Y.C., 27-Oct. 2; Orph., B'klyn, 4-9.

WEBER and Elliott: Orph., Portland.

WEEKS, Marion: Temple, Detroit; Temple, Rochester, 27-Oct. 2; Keith's, Prov., 4-9.

WELLY and Ten Eyck: Orph., Montreal, 27-Oct. 2; Dominion, Ottawa, 4-9.

WEBER-Amoros Troupe: Keith's, Dayton; Orph., Memphis, 26-Oct. 2.

WESTON and Clare: Keith's, Boston.

WESTON, Willie: Orph., Winnipeg, 26-Oct. 2.

WHIPPLE, Huston, Co.: Maj., Milwaukee; Maj., Chgo., 26-Oct. 2.

WHITE and Claxton: Keith's, Prov., 27-Oct. 2; Maryland, Balto., 4-9.

WHITE, Carolina: Orph., Winnipeg, 26-Oct. 2.

WHITE Hussars: Orph., New Orleans, 26-Oct. 2.

WHITE, Porter J., Co.: Keith's, Youngstown, 4-9.

WHITFIELD and Ireland: Bushwick, B'klyn, 27-Oct. 2; Keith's, Prov., 4-9.

WILDE, Mr. and Mrs. G.: Keith's, Prov.

WILLIAMS and Wolfus: Keith's, Boston.

WILSON and Le Noir: Orph., Frisco, 26-Oct. 2.

"WOMAN Promises": Prospect, B'klyn; Keith's, Boston, Oct. 4-9.

WRIGHT and Dietrich: Keith's, Phila., 27-Oct. 2.

WYNN, Bessie: Keith's, Cinl.; Keith's, Indianapolis, 27-Oct. 2; Keith's, Louisville, 4-9.

YOUNG and April: Orph., Jacksonville, 27-Oct. 2; Orph., Nashville, 4-6; Lyric, Birmingham, 7-9.

ZELMA Co.: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.

# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### WHAT'S IN A NAME? —IS "EXHIBITOR" TO GO?

HAS the name "exhibitor" as the title of the manager or owner of a motion picture theater been outgrown? We met a prominent picture man the other day who believes that "exhibitor" should be banned, that it passed with the store show, and that the picture theater owner of to-day is on a plane with his brother of the legitimate stage. "There is the faintest touch if not of opprobrium then of cheapness to the word 'exhibitor'" continued this film man.

Perhaps there is, and if this is the case the word should be placed on the picture index. But this is most likely easier said than done. Not all of us take "words" so seriously as to stay awake nights thinking of the poor picture theater owner groaning under the burden of the title "exhibitor." The picture theater man is showing by his deeds that whatever lack of dignity there may be about the title "exhibitor," he is a big enough man to make the title develop with him and clear it of the cheapness. There are greater demands made upon an exhibitor to-day to show ability as a showman than the legitimate theater manager of the past decade has ever experienced. His plays are not booked for him in New York by a few of the high and mighty managers, his advertising is not handled by a high-priced expert sent ahead

of the show by the same New York powers. He must take upon himself the full burden of choosing his type of performance, he must be his own advertising expert, with help of varying quality from the picture companies, and, all in all, day in and day out, he must be on the job as a showman, while his brother running the legitimate house around the corner may succeed, though doing little more than a janitor's work. Taking it all together, we think we'd rather be called an "exhibitor" than be classed as a theater manager.

### ARE FILMS A MENACE?

A FEW of the New York dailies seemed to take an unholy delight in seizing upon the disastrous Famous Players fire as the basis of editorials, declaring the film plant located in the heart of the city a menace to its neighbors. Unfortunately for the newspaper writers the Famous Players conflagration is a poor example to prove their contention. The "facts in the case" show that the film plant is no more a menace than any other industrial establishment. In the first place, the fire in the building occupied by the Famous Players Company did not start in the film firm's quarters, but on a lower floor. In the second place, the only part of the building that was undamaged by fire, that withstood the flames, was the factory and laboratories of the Famous Players Company, which had been made fireproof at the greatest of expense. While the admirably safe offices and other factories in the building were being swept by the flames, and were feeding them, the "dangerous" film plant and laboratory remained unscathed. Owing to the care taken to assure its being fireproof, the "menace" stands, the rest is in ruins.

There are other thoughts for editorial minds in the speed with which the Famous Players have resumed the orderly course of business following a blow that could well have completely prostrated many a good-sized picture company. With a few minor changes the releases of the Famous Players will come along to exhibitors just as original. (Continued in last column.)

## IMPROVING THE LOBBY DISPLAY

"THE proper place for the lithograph is on the billboard," say the V-L-S-E officials. "Your lobby must be artistic and dignified, it is the well planned lobby display that makes the greatest appeal to the largest number of the most desirable patrons."

Backing up their declaration that the exhibitor should look not only for good features, but good features accompanied by the best material to exploit them, the V-L-S-E have had built a number of sample lobby sets on the Vitagraph feature, "Playing Dead," which will be displayed in the various branches of the organization as examples of the most effective type of lobby display.

These sets consist of five pieces, each of which is an original oil painting. There are no reprints. All of the art work has been done with a brush by hands. They are made up in two ways: Some of the pieces are distinct and individual scenes from the play, while others provide artistic frames in which to set "stills." In the latter case, the space on the board not occupied by photographs bears impressionistic decorations, suggestive of the theme of the features.

The display on "Playing Dead" is only the forerunner of a similar series to be prepared for the other V-L-S-E releases. The C. J. Dryden Company, which was so successful with this first issue, has also been engaged by the Selig Company to visualize the main incidents in "The Circular Staircase," in a like manner, and by the Essanay Company to prepare the display for "The Man Trail." Features to follow from these manufacturers' studios will be treated likewise, and the Lubin Company has signified their intention to adopt the advanced idea.

It is interesting to note that this move of the V-L-S-E is not only commercially sound, but that it is in line with the agitation in many cities to prohibit the use of mounted paper in any form in the lobbies of moving picture theaters.

Boise, Idaho, is one of the cities to adopt an ordinance against this kind of display, on the ground that nothing is more inflammable than paper mounted on canvas, and that where this

kind of paper is hung in theater lobbies, the main avenue of escape in case of fire should the paper in the lobby get ablaze, is entirely cut off.

A cigarette thrown aside as some careless person enters the lobby, a half-lighted match carelessly tossed away, a short circuit in the wiring, or various other causes, might easily start a fire at any moment. The State of Michigan has also taken cognizance of this danger, and has passed a law abolishing this kind of advertising throughout the State.

### ARE FILMS A MENACE?

(Continued from second column.)

inally planned. The value of the plan of producing pictures months in advance of release, rather than working from day to day against time, has thus been proven. Exhibitors who have advertised any of the promised productions do not face the prospect of disappointing their patrons. Where there are scenes to be retaken because of losses in the fire they will not be rushed through pell mell to meet a release date only a week or so away. Thus is the gospel of "Preparedness" upheld in the picture world as well as in world politics.

The Board of Trade is afloat. Picture men are in the "show me" stage, and it's up to that body to do so. Here's a hearty wish for success beyond expectations!



MAY ALLISON,

With the American Film Company's Strong Stock at Santa Barbara.



PAULINE FREDERICK,

Whose "Zaza" Was Fortunately Saved from the Famous Players' Fire.

# HUTCHINSON'S NEW PLAN

"Three Directors for Two Companies" the Scheme Adopted to Assure Versatility in Beauty Comedies

Samuel S. Hutchinson, president of the American Film Company, has evolved a new plan of comedy production which on the face of it should prove eminently successful. It is nothing more or less than alternating the directors of his producing companies, three directors working with two companies alternately instead of one director to each company. It would seem that such an arrangement would make for added originality and versatility in comedy situations. While in New York recently Mr. Hutchinson said regarding his new plan:

"I have always believed that novel situations in comedies were vitally essential to good comic productions. In order to produce really unique situations you must have great diversity—great versatility."

Formerly I followed the plan used by other film manufacturers of using only one director to a company. The Beauty comedies gained considerable recognition under that scheme of affairs, but I was not entirely satisfied. When we recently increased the production of Beauty comedies to two a week instead of one a week for the new \$8,000,000 Mutual programme, I conceived the idea that it would probably result in much better work to have three directors for the two companies, rotating the productions among the three directors. This means that a company producing Beauty comedies this week would be directed by one director; the following week the same company would be directed by another director, and the third week the same company would be directed by a third director.

"In order to work out this plan smoothly I have arranged two companies to produce Beauty comedies. The leads in company No. 1 are Frank Borzage, Neva Gabor, Mrs. Lucile Ward, and William Carroll. The leads in company No. 2 are John Sheehan, John Stepping, and Miss Holloway.

"These two companies are directed by the following three directors: James Douglas, Archer MacMackin, and John Dillon. There will be an interchange of direction on all Beauty companies hereafter. Mr. Douglas directing company No. 1 this week, Mr. MacMackin directing company No. 1 next week, and Mr. Dillon directing company No. 1 the third week, and rotating similarly with company No. 2. You will observe that this gives the directors sufficient leisure to create comedy situations. It gives them ample time to read and re-read the scenarios and to seek locations and to create situations. This consequently must result in a higher quality production, and I am looking forward to a new high standard of production in Beauty comedies."

"The above plan undoubtedly will stimulate great interest among our directors and will make it possible for each of them to use their inventive genius to create a wide variety of comic situations."

"I have recently reviewed the first ten Beauty comedies made under this new plan, and I am confident that the plan is already a remarkable success. 'Cash Cans' and a 'Cook Book,' a Beauty comedy directed by Mr. Dillon, is exceptionally good. Clever use of Carroll's comedy character will be found in 'Love, Bumps and Mumps,' a Beauty comedy directed by Mr. MacMackin. 'Mixed Males' is another Beauty comedy which displays the stage technique of Mr. Douglas. 'Curing Father' is full of comic situations and was directed by Mr. Dillon. 'Mother's Busy Week' is another Beauty laugh-provoker which was directed by Mr. MacMackin. 'Alias James—Chaufeur' demonstrates Mr. Douglas's ability."

"All of the above productions will be released on the Mutual's new \$8,000,000 programme within the next few weeks, and I am confident that exhibitors everywhere will see in the quality of these Beauty comedies the success of the plan of direction."



FELIX FEIST.

Arthur H. Spiegel and Felix F. Feist, the two heads of the Equitable Film Corporation, are enthusiasts. Both are young and bubbling over with ambition. Mr. Spiegel, who is but thirty-three years old, is president of the Spiegel, May Stern Company, one of the largest mail order houses in the world. The company's headquarters are in Chicago, and it is said to do a business exceeding ten million dollars each year. Though founded by Mr. Spiegel's



ARTHUR H. SPIEGEL.

father, this gigantic company is not an inheritance, but is a business built up by Arthur Spiegel through purely modern business methods.

Felix F. Feist, the active man in charge of Equitable, is perhaps better known to film men. His work with Kinemacolor and later with the Celebrated Players' Film Corporation in Chicago established him as a factor to be reckoned with in the development of the feature field.

## ESSANAY NOT CHANGING

Release System Unchanged—Exhibitors Confused by Stories of New Plan for England

The recently published story to the effect that the Essanay Company would in the future release its productions direct to exhibitors in Great Britain has caused the Essanay Company considerable inconvenience, since many exhibitors understood that a new releasing method was being adopted in the United States. George Spoor, president of the Essanay Company, has issued a statement that no change whatever is contemplated in this country.

"Essanay, as heretofore, is releasing all photoplays on its regular programme, including the Chaplin comedies, through the General Film Company, and will continue to do so," said Mr. Spoor. "The only photoplays otherwise released are its special features of four and more reels, which are released through the V. L. S. E. Inc. Exhibitors, therefore, will continue to book Essanay productions through the General Film exchanges and its special features through the branch office of the V. L. S. E. Inc."

"Confusion seems to have arisen in the minds of some exhibitors in regard to Essanay's release in the United States, through the announcement made in trade papers that Essanay's London office had decided to inaugurate the plan of releasing photoplays direct to the exhibitors."

"The system was determined upon by the London office because of special conditions of the trade in Great Britain and will be confined to that territory alone. It in no way affects the releases of the Essanay Company in this country."

## CALVERT DENIES RUMOR OF CHANGE

E. H. Calvert, who has been with the Essanay Film Manufacturing Company four years and who is engaged for a long term to direct pictures for the Chicago concern, denies that he is to go to another firm. "There is absolutely no truth in the story circulated from Los Angeles that I had been engaged by a Coast company," said Mr. Calvert. "At no time have I contemplated leaving Essanay."

"I consider Mr. George K. Spoor the greatest photoplay manufacturer in the country and I have thoroughly enjoyed my association with him, and have been highly satisfied with my relations with the company. For these reasons I have never had a thought of making any change from the Indian Head banner. I am now under a long-term contract and fully expect to remain with Essanay until it expires, and hope to continue with the company indefinitely."

## AMONG THE SCREEN AUTHORS

Charles E. Risse, of the Vitagraph scenario staff, was engaged as a civil engineer and surveyor until he became interested in the writing of photoplays. Finding that his scripts sold readily he decided to devote his time entirely to the work, and after marketing his material successfully for some time he became a member of the Vitagraph staff, where he has been for the past year. During that time he has written, reconstructed or pictured more than a hundred reels of pictures.

## BIG NEAL OF NAVY CONTRACT

The Pathe Seattle office has just closed a contract with the new Pantages Theater in Seattle to run "Neal of the Navy" a full week for each episode. This is the first theater in the West to run a serial picture a full week. The same office has also closed a contract with the Liberty Theater of Seattle to run the Pathe Gold Rooster plays on a yearly contract running into large figures.

## THE SCREEN FOR HARLAN

Comedian Gives Up Stage and Hopes to Become a Picture Director in Time

Otis Harlan is the latest to announce his permanent retirement from the stage. Hereafter he will devote his talents exclusively to motion picture work with the Selig Polyscope Company. His first picture will be in a Selig Red Seal play, called "The Black Sheep."

Harlan has had a notable career on the legitimate stage. He has starred in most of the Hoyt comedies both at home and abroad and has acted as principal fun maker for such stars as Anna Held, Ethel Levy, Elsie Janis, Thomas Q. Seabrook and others. He also staged the original production of "Baby Mine." His initial work in motion pictures, according to Selig, will prove a revelation in fun making qualities.

"I hesitated to enter motion picture work not knowing whether or not I would make a success," said Mr. Harlan the other day. "I feel that I have arrived and I shall continue definitely in the work. I hope in time to be directing motion picture productions."

## BIG AUDIENCE FOR "PEER GYNT"

The first showing of the Oliver Morosco photoplay production of Ibsen's "Peer Gynt," featuring Cyril Maude, was given at the Broadway Theater last Thursday morning, over two thousand people braving the heat to witness the initial performance.

A notable audience was present, including many people prominent in motion picture, theatrical and musical circles. Those noted were Cyril Maude, the star; Maud Allan, the internationally famous dancer and star of "The Rugmaker's Daughter"; Julius Moritzen, well-known authority on Scandinavian literature; Victor Herbert, S. L. Rothapel, Madame Haggerty-Snell, Christian Kriens, of Kriens's Orchestra; Miss M. Ellert, Arthur Farwell, Miss W. R. Clark, H. Lauterbach, J. Luckstone, Stephen W. Bush, Rudolph Schirmer, C. H. Seelye, A. Weinberg, William Stickle and many others of equal prominence, together with a strong representation of the motion picture and musical trades and daily press.

## WALTHALL FOR "THE RAVEN"

Henry B. Walthall is to be seen soon in a six-part adaptation of Edgar Allan Poe's famous poem, "The Raven." The picture is being produced by the Essanay Company under the direction of Charles J. Brabin, and most of the scenes were taken in the Poe cottage at Fordham, just outside of Boston, and in Baltimore, where the poet spent much of his life. The story is made to take in the tragic life and death of Poe and his great love for his invalid wife. It is said that the offering will be one of the most weirdly picturesque ever presented, with a thrilling plot and intensely dramatic action. This feature will be the Essanay Company's offering for November release on the V-L-S-E programme.

## EDISON STARS IN NARROW ESCAPE

Edward Earle and Margaret Prussing of the Edison Company nearly lost their lives recently in the filming of a new feature called "The Land of Adventure." The scenes were being taken on a liner on the way up from Norfolk, under the direction of Harry Beaumont. The script called for a holdup in the smoking room. A Southerner, his wits dulled by soothing wine, woke up from his dreamy sleep just as Edward Earle pointed his gun through the door. Thinking it was a real holdup the semi-intoxicated Southerner let loose with his own gun narrowly missing both Earle and Miss Prussing. Lack of ammunition kept him from doing serious damage.

## "LUBIN DAY" AT EXPO

Southern California Honors Head of Lubin Film Manufacturing Company

Saturday, Sept. 25, has been set aside as Lubin Day by the San Diego Exposition officials, in honor of Siegmund Lubin, head of the Lubin Manufacturing Company. The day will be especially celebrated at the southern California city, the exposition and municipal officials and the Governor of California taking part in the welcome to Siegmund Lubin, who will journey to the Coast to be present.

Mr. Lubin left Philadelphia last Wednesday. He will arrive in San Diego on Friday, Sept. 24. The same evening the new Lubin studios at Coronado will be dedicated by the Mayor and other city officials. On Saturday Mr. Lubin will be escorted to the exposition grounds by President Davidson and the members of his staff.

## BECK LEAVES SPECIAL EVENT CO.

Fred Beck, who has been associated with the Special Event Film Company for several years, has severed his connection with that organization. Mr. Beck is rated high among camera men, and will probably be heard of in the near future with another organization.

## HUB SEES FARRAR FIRST

Lasky Production of "Carmen" Gets Initial Showing in Boston's Symphony Hall

"Carmen," the big Lasky production featuring Geraldine Farrar, will have its initial opening in Boston a full month before the regular release date of the picture. It is to be shown for a limited engagement at the magnificent Symphony Hall, the home of the Boston Symphony Orchestra, commencing Oct. 1. This arrangement was brought about through the desire of the eminent prima donna, who wished to make her photo debut in her native city. The prices will range from 25 cents to \$1.50, with a performance twice daily.

S. L. Rothapel has been engaged by the Paramount and Lasky to stage "Carmen." He went to Boston last week with Morris Gest to complete all arrangements and will remain there until the opening night. He has engaged a special orchestra of fifty musicians for the elaborate musical programme which is to accompany this classic. The music has been specially arranged, many of the suggestions being made by Miss Farrar herself.

Bernard Depkin is the new manager of the Parkway Theater, North Avenue near Charles Street, Baltimore.



CRAUFURD KENT IS THE LATEST OF THE KALEM "BROADWAY FAVORITES." The Scene Is from "The Pretenders," in Four Parts, Released Oct. 4.

## FAMOUS PLAYERS QUICKLY RECOVER FROM DISASTER

Many Valuable Productions Found to Be Safe—Changes in Release Schedule Are Few

Despite the enormity of the losses involved in the destruction of every indelible article in the building except the Famous Players Film Company has quickly recovered from the disastrous fire of a week and a half ago, and, owing to the remarkably strong organization is already moving along in smooth channels. The changes on the Paramount schedule are only slight, due to the fact that the Famous Players were fortified by producing far in advance of release dates.

The best news of the week was the discovery on Wednesday, when it became possible to open the laboratory safe, of the safety of the negatives of "Zaza," with Pauline Frederick, "The Prince and the Pauper," with Marguerite Clark, "A Girl of Yesterday," with Mary Pickford. Two thirds of the negative of "The White Pearl," a Marie Doro subject has also been saved. The saving of the Mary Pickford subject which has recently been completed by Sidney Dillott, is a stroke of unusual fortune as the production is known to have cost over \$75,000. Several hundreds of characters appear in many of the scenes.

A temporary meeting place was established at the Hotel Astor on Sunday following the fire, so that the productive activities of the concern could be resumed without interruption or delay, from which various members of the company were dispatched in search of offices, studios, and printing plants. As a result of the tremendous efforts expended while the ruins were still smoking, now executive offices were opened at 507 Fifth Avenue, on Monday morning, production was under way at the company's Yonkers studio on the same day. Mary Pickford, Marguerite Clark, Hazel Dawn, Pauline Frederick and John Barrymore were assembled and at once prepared to appear in a series of new productions to be substituted for those injured or destroyed in the fire, and the printing of the first film on the newly arranged release schedule was begun at another laboratory.

The Famous Players are already in a position to assure the trade that no plan which had been formulated or contemplated before the outbreak of the fire will be in any way modified or impaired, and that the only change of schedule will be that arising from the necessary delay in printing and assembling the scattered negatives rescued from the fire or the retaking of such subjects as have been partially or wholly destroyed. This includes the postponing of release of Marie Doro in "The White Pearl," scheduled for Sept. 20, which will now be issued on Oct. 11; the indefinite postponement of Charles Cherry in "The Mummy and the Humming Bird," and the rearrangement of the next two months' programme. The original release date of "The White Pearl" will be filled by the Jesse L. Lasky Feature Play Company's production of Lou Tellegen in "The Explorer."

The first Famous Players release on the revised Paramount schedule will be John Mason in "The Fatal Card," which will appear on Sept. 30, to be followed by Pauline Frederick in "Zaza," Oct. 4; Mary Pickford in "A Girl of Yesterday," Oct. 7; Marie Doro in "The White Pearl," Oct. 11; Hazel Dawn in "The Masqueraders," Oct. 28; Marguerite Clark in "Still Waters," Nov. 4; Mary Pickford in "Madame Butterfly," Nov. 8; John Barrymore in "The Red Widow," Nov. 11; Pauline Frederick in "Bella Donna," Nov. 29.



EDWARD EARLE IN A SCENE FROM EDISON'S PRODUCTION OF "RANSOM FOLLY."

Mabel Trunnelle and Marc MacDermott Are Others Featured in This Three-Reel Production, Released Sept. 17.

The immediate result of the fire has been the rushing to a speedy conclusion of the plans in preparation, prior to the fire, for the erection of the studios and laboratories on the newly acquired tract of land at 225th Street, west of Broadway, overlooking the Harlem and Hudson rivers, the recent purchase of which created a sensation in motion picture and real-estate circles, as this is the largest plot of ground ever secured by a motion picture concern within New York city for construction purposes. These plans, which call for the erection of the largest and most comprehensively equipped motion picture studios in the country, are now in the hands of the contractors, who have been given instructions to rush the completion of the work with all the speed at their command.

It is an interesting commentary on the completeness of the plans for the new studios and laboratories, that Edwin S. Porter, under whose personal supervision they were drawn, declares that not one change in specifications will be necessitated by the experience of the last week.

"Every contingency which could possibly arise in a fire in the studios which we are now building has been anticipated and provided for. Last week's fire has not disclosed the necessity for any safeguard that had not before been anticipated and planned. The lessons of the fire prove conclusively that the fire prevention measures which we had already contemplated are more than adequate to cope with any situation which could conceivably confront us," said Mr. Porter, with reference to the possible changes which the experience might have suggested to him.

Adolph Zukor, president of the Famous Players, stated that the work of the organization would go on uninteruptedly. "We are undaunted by our tremendous loss," declared Mr. Zukor, when seen at his temporary offices. "Our plans remain unchanged—they will simply require more determined effort to push them through in order to make up the temporary delay which naturally arises from the sudden scattering of our forces. With the Yonkers studio as our production headquarters, we will quickly obtain the use of other studios in the vicinity of New York, where all our work will be rushed with the maximum speed compatible with the high standard of artistic production which has always been our watchword."

"One of the great revelations to us is the immense advantage to be derived from a schedule of productions making possible the completion of a film long before it is to be released—a policy we have always striven to maintain. Had we not had several films ready for almost immediate release, our organization would have been badly hindered and our distributing system demoralized."

"It is with the most heartfelt appreciation," added Mr. Zukor, "that I acknowledge, in behalf of the Famous Players, the innumerable telegrams from exhibitors, exchange men, and manufacturers offering sympathy, and, in many cases, the complete studio facilities and organizations of the senders. The Famous Players can never express in words the gratitude and pleasure which these sincere tributes from the members of the trade have afforded them in this hour of great trial; but it is particularly gratifying that the organized resources of the company made the acceptance of these offers unnecessary."

## LAS VEGAS SCORES AGAIN

Million Dollar Corporation to Make its Home in Pretty New Mexico City

Some time ago Las Vegas, New Mex., through an unique advertising campaign started in THE MIRROR, succeeded in having the Selig Polyscope Company send one of their companies to the New Mexico city. Now comes the news of the National Bible Play Society, a million dollar corporation, selecting Las Vegas as its headquarters and the taking over by this society of a 1,000-acre tract of land known as the Las Vegas Hot Springs. The deal was brought about directly through the advertising campaign carried on by the Las Vegas Commercial Club in a number of the motion picture trade journals. The entire cost of the campaign was \$225. The National Bible Play Society, backed by Kansas City and Texas capitalists, will produce and release Biblical motion pictures, utilizing the Palestine-like topography of Las Vegas for its back-grounds. Each Bible story will be supervised and censored by an inter-denominational board of ministers who will pass on its chronological and historical correctness. The circulation of the films will be chiefly among churches, Y. M. C. A.'s and similar organizations.

The society will also produce bi-ennially a sacred play on the order of Oberammergau. Unlike the German Passion Play, however, "Ecce Homo" (Behold the Man) will require fourteen days in showing and will cover the story of Christ from His birth to His ascension. The society will operate the famous Hot Springs as a vacation spot particularly for church people. Chautauquas, conventions and summer encampments will enliven the stay of the visitor. A most unusual and unique part of the society's plans is that 40 per cent. of its net profits go to charity.

"Verily, verily, I say unto you," quotes Secretary LeNoir, of the Las Vegas Board of Trade, "advertising pays—and then some."

## FARNUM PALLAS FILMS

Start Work in "Gentleman from Indiana"—"Davy Crockett" Coming Soon

Dustin Farnum is at present busily engaged in Los Angeles, appearing in pictures at the Pallas studios, the new Paramount producing company. This is in spite of the fact that it has been persistently rumored that he had not left for the Coast. It can be stated authoritatively, however, that he is busily engaged in work on his first picture, "The Gentleman From Indiana," an adaptation of Booth Tarkington's novel of the same name. On finishing that he will start in on his second picture, probably "Davy Crockett," and following that will be seen in "The Call of the Cumberland," a gripping story from the pen of Charles Neville Buck. He is working under the direction of Frank Lloyd and is supported by an exceptional cast, including Winifred Kingston, Herbert Standing, Signor Juan de la Cruz, Howard Davies, Charles Marriott, Page Peters, Joe Ray, and Elsie Cort.

## NEW FILM COMPANIES

ALBANY (Special).—Secretary of State Francis M. Hugo granted charters to the following newly formed amusement enterprises this week:

The Kineticon Corporation, New York city. To conduct a general motion picture film business. Capital, \$100,000. Directors: George Edwin Joseph, Ernest A. Zema, George B. Read, 165 Broadway, New York city.

Long and Heller, Inc., North Pelham, N. Y. To manufacture and deal in moving picture films, machines, slides, etc. Capital, \$5,000. Directors: John E. Long, John H. Heller, Charles A. Heller, 124 East Twenty-third Street, New York city.

David Chanler Dramatic Company, New York city. To produce and manage theatrical, operatic, and film-play productions. Capital, \$20,000. Directors: Navan Saenger, Lillian Swalsky, Albert S. Hoffheimer, 6 East Eighty-first Street, New York city.

The Metro Picture Corporation, of New York city, has increased its capital stock from \$300,000 to \$400,000.

GEORGE W. HERRICK.

Mary Pickford's greatest loss was that of her bull terrier "Tess." It was the first time in over a month that she had left him at the studio over night. Miss Pickford also regrets the loss of a list of names of the many people in Australia who had invited her to their homes if she ever visited that continent.

## "THE PROOF OF THE PUDDING"

The North American Film Corporation has just issued a "Proof of the Pudding" booklet in connection with the serial "The Diamond from the Sky" that is certainly a strong testimonial to the picture's drawing power. The booklet is made up of over half a hundred letters from exhibitors who showed the serial with unusual success.

## MUSIC FOR "CARMEN"

George Brynon, who supplied the musical setting for "Peer Gynt," is busily at work on the score for "Carmen," the Lasky production which will mark Geraldine Farrar's screen debut. The picture will be given its first showing in Boston in October, and Mr. Brynon is planning to provide a setting that will surprise the captious Hub critics.



ANDY CLARKE.

Andy Clarke is probably one of the youngest stars on the screen, and that he is a star there is no denying, to any who remember the success of Edison's "Andy Clark" series. Andy is a born comedian, and acts with all the naturalness and lack of self-consciousness of a trained actor. Andy seems never to have been camera shy. From his first appearances in Edison films he was the same care-free, happy-go-lucky character. The "Andy Clark" series, one of the most popular of the Edison serials, brought the youngster into great prominence and his absence from the screen in the past few months has been the cause of much inquiry from photoplay fans. Just now Andy is "at liberty," but it is not likely that he will long remain so with his "ready-made" and valuable popularity, ready to be placed to some film manufacturer's credit.

## THANHOUSER'S PLANS

Three Reel Features of Unusual Interest Planned for Mutual Programme

In a statement recently Edwin Thanhouse, of the Thanhouse Film Corporation, announced the future plans of that company for many new productions to be released on the Mutual programme. Among other things he said: "We will produce a three-reel Than-O-Play every three weeks, and I plan to have each of these productions represent the very utmost in motion picture work. I have engaged the Baroness De Witt, a member of the Swedish royalty, for a special production to be released soon. This play I believe will indicate my aim to furnish exhibitors with the highest standard of motion pictures regardless of cost. I have in preparation at the present time a series of feature productions that I believe will prove of vital interest to exhibitors. They include subjects of great educational importance which have been woven out of real human experiences. Many novelties will appear in these forthcoming releases which I believe will be found exceptionally interesting. Exhibitors may look forward to many big Thanhouse releases in the Mutual's new \$8,000,000 programme, and I am sure that they will agree that the consistent high quality of Thanhouse productions will prove a big box-office attraction."

## PHILADELPHIA CENSORSHIP MUDDLE

Things seem to be all mixed up down in Philadelphia relative to moving picture censorship. In one case the City Solicitor has been asked to furnish an opinion as to whether the local censorship board has the power to prohibit the showing of pictures to which it objects. There seems to be quite a muddle between the censor board, the City Solicitor, the Mayor and a committee of citizens protesting against the showing of "The Birth of a Nation." In another case, namely that of the Vitaphone production of "Mortmain," the courts have refused to interfere, and the censorship board takes the stand that the courts have no right to interfere and that its authority is final.

## WAGE WAR OVER "HYPOCRITES"

Carl H. Pierce, special representative of the Bosworth Company, in co-operating with exchange men and exhibitors in Ohio, is waging a strong campaign against the Ohio Board of Censorship over "Hypocrites," which has been banned by the Buckeye body. Mr. Pierce has arranged for private showings to select audiences at the Crown Theater, Cleveland, and the Majestic Theater, Columbus, and a luncheon at the Hotel Statler is also scheduled to which newspaper men and exhibitors will be invited.

## SELIG MAKES ADDITION TO PLANT

The Selig Polyscope Company has recently completed a large addition to its Chicago plant. The new building is of steel and brick construction, three stories high. It will house the negative department, assembling department, developing department, printing department, perforating department, drying rooms, machine shop and film inspector department. The film editorial department, with a modernly equipped projection room will also be located in the new building as will the editorial rooms of the Hearst-Selig News Pictorial.

# RE-ASSURANCE

## TO THE TRADE

Despite the destructive fire which occurred last week at the studios and laboratories of the Famous Players Film Company, and the tremendous losses which have resulted, we can definitely assure the trade at large, and Paramount exhibitors in particular, that all plans for productions formulated before the outbreak of the fire will be immediately continued and matured without interruption. We are glad that the loss is ours alone, and that exhibitors will in no way be affected by it. For, though the greatest disaster that has ever befallen a producing company in the entire history of the industry, we are totally undismayed, and can substantially state to all exhibitors that the unrivalled standard of our past productions will not be lowered in the slightest degree in our forthcoming releases.

The erection of the new studio and laboratory buildings now in the course of construction on our recently acquired tract of ground in upper Manhattan will be rushed to completion at a maximum speed. We intend these studios and laboratories to be the most modern, efficient and comprehensive plants ever devoted to the production of motion pictures, and under these unparalleled advantages we are wholly confident that we will not only continue, but by far excel, our record of achievement, which has been a tradition in the trade from the very inception of our organization.

The Famous Players Film Co. expresses its sincere gratitude and appreciation for the messages of sympathy received from thousands of exhibitors, exchangemen and manufacturers, and determinedly assures them that it will emerge from this temporary inconvenience stronger, greater, and firmer than ever.

## Altered Schedule of Future Release Dates

Note: Due to the necessity of hasty removal and the unavoidable delays occasioned by the fire, we deem it feasible to rearrange our forthcoming productions on the Paramount Program. The official schedule of releases is now as follows:

SEPT. 30	JOHN MASON AND HAZEL DAWN IN "THE FATAL CARD"
OCT. 4	PAULINE FREDERICK IN "ZAZA"
" 7	MARY PICKFORD IN "A GIRL OF YESTERDAY"
" 11	MARIE DORO IN "THE WHITE PEARL"
" 28	HAZEL DAWN IN "THE MASQUERADERS"
NOV. 4	MARGUERITE CLARK IN "STILL WATERS"
" 8	MARY PICKFORD IN "MADAME BUTTERFLY"
" 11	JOHN BARRYMORE IN "THE RED WIDOW"
" 15	MARGUERITE CLARK IN "THE PRINCE AND THE PAUPER"
" 18	CHARLES CHERRY IN "THE MUMMY AND THE HUMMING BIRD"
" 29	PAULINE FREDERICK IN "BELLA DONNA"

It is needless to add that we are determined to rise—Phoenix-like—upon our ashes, greater in artistic strength and prestige, even more efficient and progressive, but with all the old ideals that have made our name synonymous with feature history and advancement.

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Edwin S. Porter, Treas. and Genl. Mgr.

Daniel Frohman, Managing Director

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CHICAGO

#### AMONG THE PLAYERS

CLARA WHIPPLE, of the Equitable Stock company, has gone to Cape Cod for the filming of the scenes in "The Fisher's Daughter." This is her fourth picture since she joined the Equitable.

SIDNEY DREW is always a humorist. Recently when taking a little nap after a long continued session in the producing of "Playing Dead," the latest Vitagraph Blue

Ribbon feature, two of his fellow directors passed, and one of them remarked:

"There's Drew taking it easy when us poor slaves have to grind all the time."

"Sh," said Mr. Drew, who was only half asleep. "I am 'Playing Dead,' and immediately journeyed to the land of dreams."

MARGARITA FISCHER, now permanently with the Equitable, started work under the direction of Harry Pollard on Sept. 21.

### LEADING EDISON DIRECTORS CURRENT RELEASES

**Richard Ridgely**

"Ransom's Folly"  
4 Parts—October 1

**John H. Collins**

"The Ploughshare"  
4 Parts—October 1

**Langdon West**

"What Happened on the Barbuda"  
3 Parts—September 10

**Will Louis**

"The Parson's Horse Race"  
September 29

**Edward C. Taylor**

"When Conscience Sleeps"  
September 25

### STUDIO GOSSIP

LILLIAN TUCKER has just signed a contract with the Famous Players' Film Company to appear in support of John Barrymore in the adaptation of "The Red Widow."

ANITA STEWART, Earle Williams, and Julia Swayne Gordon, of the Vitagraph Company, are at work in a picturization of Cyrus Townsend Brady's costume comedy called "My Lady's Slipper," under the direction of Ralph W. Ince.

VIRGINIA PEARSON, S. Rankin Drew, Joseph Kilgour, and George Cooper, assisted by a cast of well-known Vitagraph players, are appearing in George Caneron's "Thou Art a Man," an original photoplay founded on the Biblical story of Uriah.

HARRY MOREY and L. Rogers Lytton are actively engaged in enacting the principal parts in the Vitagraph Broadway Star Feature, "The Woman in the Box," now being produced under the direction of Harry Davenport.

MR. AND MRS. SIDNEY DREW are busily engaged on the production of "A Case of Eugenics," which will be released by the Vitagraph Company in regular service.

EDITH STORY has just returned from Oyster Bay, where she has been appearing in the Vitagraph production of "On the Trail," under the direction of George D. Baker. She was supported by Evert Overton, Ned Finley, and Jay Dwiglins.

MAURICE COSTELLO and Leah Baird are at work on "A Question of Right or Wrong," a feature picture being produced by the Vitagraph Company under the direction of Van Dyke Brooke.

LEO DELANEY, CHARLES RICHMAN, and Edward Elkas are busily at work enacting the principal scenes in the Vitagraph Blue Ribbon Feature, "The Surprises of An Empty Hotel," an adaptation of Archibald Claverling Gunter's mystery comedy. Theodore Marston is the director.

GEORGE STANLEY is the director of a Vitagraph comedy called "He Got Himself a Wife," featuring Mary Anderson and Webster Campbell.

MARY MAURICE, the mother of the moving pictures, is working with Rose Tapley and Carolyn Birch in a Vitagraph comedy called "Sam's Sweetheart," under the direction of C. Jay Williams.

ROLLIN S. STURGEON, producing manager of the Western Vitagraph Company, is selecting his cast for one of the biggest features ever attempted by that company, a picturization of Cyrus Townsend Brady's "Sir Henry Morgan, Buccaneer."

### THE PARAMOUNT GIRL

In a Race Against Time Seeks the Country to Cross and We Tell It in Rhyme

Drop a tear, gentle sir, in the midst of your toll, drop a tear of regret for the Paramount "Girl"; this beautiful young lady, whom we all must esteem, the slave abject and meek of a press agent's dream. Of adventurous men and a beauty as well, of her dangers so great let the press agent tell, in phrase euphemistic, and with high-sounding words, the most dangerous plights that you ever have heard.

The Paramount Girl in her automobile, endeavors to cross this great country a-wheel; she first breaks the record to the fair Golden Gate, and then seeks to cross the great desert in state; but alack and alas for this beautiful young miss, she gets mired in the mud, and still worse follows this; she strives and she struggles with might and with main, and then only succeeds in getting mired again.

For eight long, dreary hours she just shoveled black mud, just shoveled and shoveled and shoveled black mud; 'til darkness descended, and the night black and deep, apprised the young lady that right there she must sleep. With blanquette and poncho and philosophy's calm, she dropped quickly to sleep without thought of alarm; but at midnight her slumbers were rudely awoken by the horrendous walls of a mad, bold coyote (Eastern pronunciation).

And for three solid hours, with mighty poor aim, she sought that mad coyote, to wound, kill or maim, and finally killed him with a shot from her gun; but the killing of coyotes at night is poor fun. Two lonely prospectors, in a vain search for gold, had heard the great noise made by this fair maiden bold; and in a great burst of speed on faithful Shank's mare, at last ran her to earth in her black muddy lair.

They pushed and they pulled, and with great courage and pluck at last rescued the car from the black slimy muck; after battling the desert, the mud and the rocks, she finally arrived at a place called Lovelocks. From there on her journey to the great big Salt Lake, in heat and in dust and in great thirst she did make; and there we must leave her 'til the press agent bold deigns some more of her hazardous ventures unfold.

### NEWSY NOTES

The two hundred and fifty school children who appeared in the Charles K. Harris production of "School Bells" will have a chance to see themselves in the picture at a special showing, which will be given in the near future.

"Roots and Saddles" and "The Undertow," two Eugene Walters plays, which were given a theatrical production several years ago, are to be picturized soon by the B. S. Moss Motion Picture Corporation.

A board of motion picture censors has been established by the city of Lexington, Ky., owing to the fact that a local theater ran a picture after the board of commissioners had banned it. The result is another censorship board.

The *Every Evening*, a prominent Wilmington, Del., newspaper, has established a new department. It is "The Moving Picture Corner," with Samuel M. Rachlin, who has been dramatic editor, in charge.

The Grand Theater, Cleveland, Ohio, is to reopen early in October as a motion picture house. It is being entirely remodeled by the Metropolitan Theater Company, a syndicate controlling about twenty theaters in Ohio, Pennsylvania and Indiana.

The World Film Corporation will release, in the near future, an elaborate adaptation of the successful stage play, "The Sins of Society." Robert Warwick will be seen in the leading role, and the supporting cast will include Frances Nelson, Dorothy Fairchild, Lila Hayward Chester, Alec Francis, Royal Byron, Ralph Delmore, Fred Treusdale, and Robert B. Mantell, Jr.

The Vitagraph Benevolent Association will give a prize dance and vaudeville show at McLoughlin's Bayside Casino, Sheepshead Bay, on Wednesday evening, Oct. 27, the proceeds of which are to go in aid of the hospital and sick fund. Practically every person connected with the picture company will be on hand. A. Victor Smith, studio manager, is chairman of the committee.

# ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—One of the biggest events of the week in the Los Angeles colony was the dinner given by Louis Weber and Phillips Smalley at the Hotel Alexandria in honor of Anna Pavlova, the world's famed Russian dancer, who has been at Universal City for the past month playing the leading role in the Smalley production of a film adaptation of the opera, "Fenella, the Dumb Girl of Portici."

Jesse B. Lasky and Cecil B. DeMille returned to Hollywood on Tuesday after an extended conference with Samuel Goldfish, executive head of the Lasky Company in New York, and announced that as soon as a laboratory can be erected the Lasky Company will manufacture their own prints for the Paramount service at the Hollywood studio. Heretofore the prints have been made by Lubin.

This has been a week of uncommon activity at the Inceville plant of the New York Motion Picture Corporation, where Producer Thomas H. Ince is building film masterpieces for contribution to the Triangle. The arrival of Billie Burke, the commencement of work on a new production, the continued introduction of innovations and further additions to the forces employed, all have combined to make it the most eventful in many months.

Balboa has applied to Postmaster General Burleson to reserve for it a million of the special one cent Exposition postage stamps now in use. They are to be discontinued the end of the year. Because these stamps bear the likeness of Vasco Nunez de Balboa, the discoverer of the Pacific Ocean, the Long Beach concern has used them exclusively. It has been one of the best advertisements that the company ever had. To make sure of a supply, the million lot will be contracted for.

With the recent announcement from the Fine Arts Films Studio of the acquisition of Helen Ware, of "The Third Degree"; John Grey, late of "Kick In," and Paul Gilmore, star of "The Mummy and the Humming Bird," now comes word to the effect that Orrin Johnson, the popular Broadway leading man, has been added to the long list of stars engaged, headed by De Wolf Hopper.

Carlyle Blackwell will be kept busy the next few weeks in the photoplay, "Mr. Grey of Monte Carlo," from the story by Phillips Oppenheim, which will be produced at the Lasky Studios, under the direction of Frank Reicher.

Victor Potel this week joined the Universal forces at their Pacific Coast Studios where he is to star in one-reel Joker comedies.

Helen Ware is actively engaged in her specially designed screen role at the Fine Arts Films Studio. The title of the play is "Cross Currents," and Courtenay Foote, the English actor, plays opposite her.

Victor Moore has arrived at the Lasky studio for a three-year visit. He will appear in a series of plays based on his celebrated character of "Chimmie Fadden," the

first being "Chimmie Fadden Out West." George Holt, of the Vitagraph Company, is happy once more, for his wife and baby boy are expected back from the East in a day or two.

Al E. Christie and his company of Nestor comedians this week began the production of a five-reel burlesque melodrama, featuring Edna Aug, whom the Universal Company induced to desert the legitimate stage long enough to appear in one of their productions. The story was written especially for Miss Aug by Director Christie and Eddie Lyons, under the title "Only a Scrub Girl." Miss Aug will be supported by the regular Nestor cast, Eddie Lyons as Jimmie, the cub reporter; Lee Moran, as the indefatigable Detective Potts, and Harry Rattenbury and Stella Adams as the parents of "The Scrub Girl."

According to all reports, rapid progress is being made on the production of the strong Ince-Triangle sociological drama, in which Mary Boland, erstwhile leading woman for John Drew, and Willard Mack, the noted author, actor and producer, are being co-starred.

Charlie Chaplin, Edna Purviance and the whole Essanay comedy company was recently marooned on the schooner *Vaquero* off Venice, Cal. Great excitement prevailed while the wireless operator was trying to get in communication with the schooner. Charlie, however, was saved as usual.

The recent after-summer dinner-dance given in honor of D. W. Griffith, Mack Sennett, and Thomas H. Ince at the Los Angeles Alexandria Hotel, was a great success. E. J. Le Saint, the well-known director at the Universal studio, has completed in record time his production of "The Faddist," a five-reel feature, starring Henrietta Crossman.

Blanche Sweet is at present enjoying a three weeks' vacation in New York. Some of the boys look awful sad. Blanche.

Jackie Saunders, the well-known leading lady of the Balboa Company, is not only an actress but a playwright as well. Jackie has just finished writing two plays entitled "Rose of the Alley" and "Little Jack."

Production of the stupendous war spectacle, in which Frank Keenan will be starred by Producer Thomas H. Ince on the Triangle, is in full swing this week at the Inceville studios of the New York Motion Picture Corporation.

Billie Burke's debut in the film world is evidently proving a great success. Within half an hour after she had entered her dressing-room she appeared, ready for work. Following a brief rehearsal, Producer Ince gave the order to "shoot," and Billie Burke had started her career as a star of the screen. A strange fact concerning Miss Burke's work—one that was immediately noted and commented upon—is that she exhibited not the slightest indication of camera fright. Usually a stage star, making his or her initial appearance in front of the camera, gives way to a petty fear that something will go amiss and be observed which otherwise would escape detection on the stage.

With George Fawcett playing the stellar role, Otis Turner this week completed the last scenes of his five-reel Broadway feature, "The Frame-Up." Following the completion of his part in the production, Mr. Fawcett left for the East to start rehearsals in the latest and what is regarded as the best of George Broadhurst's productions: "What Money Cannot Buy."

J. VANCARTMELL.



POPULAR PATHE PLAYER.

Creighton Hale in a Scene from the "Romance of Elaine."

## LUBIN

His is

# D. L. DON

the new

## LUBIN COMEDIAN

who makes his Lubin Debut in

# "LOVE & SWORDS"

RELEASED OCTOBER 5

ONE ACT DRAMA

### THINK MOTHERS

WITH MARY CHARLESON  
THURSTON HALL & JACK STANDING

RELEASED MONDAY 4 OCTOBER

THREE ACT DRAMA

### "JIM WEST-GAMBLER"

WITH L. C. SHUNWAY & HELEN EDDY

RELEASED WEDNESDAY 6 OCTOBER

ONE ACT DRAMA

### THE SON

WITH OCTAVIA HANDEWORTH & JACK STANDING

RELEASED FRIDAY 8 OCTOBER

ACT DRAMA

### "THE TELEGRAPHER'S PEARL"

WITH ORNI HAWLEY & CARLE METCALFE

RELEASED THURSDAY 7 OCTOBER

ONE ACT COMEDY

### "THINK OF THE MONEY"

FEATURING BILLIE REEVES  
SUPPORTED BY MAE HOTELY

RELEASED SATURDAY 9 OCTOBER

# VITAGRAPH

**Monday, Sept. 27**

**Tuesday, Sept. 28**

**Wednesday, Sept. 29**

**Thursday, Sept. 30**

**Friday, Oct. 1**

**Saturday, Oct. 2**

**"THE BUTTERFLY'S LESSON"**—Drama  
A social butterfly is taught a severe lesson against flirting. After a thrilling rescue, she promises never again to flirt, and marries her rescuer. CAROLYN BIRCH, LOUISE BEAUDET, LEO DELANEY and HARRY NORTHRUP are the cast.

**"THROUGH TROUBLED WATERS"**—Three-Part Drama  
Broadway Star Feature  
A famous playwright and his bride, from whom he had separated, are cast away upon a deserted island. A complete readjustment of conditions takes place. Love is reawakened and happiness follows. An all-star cast.

**"RAGS AND THE GIRL"**—Comedy-Drama  
Through an accident, a wealthy broker is reduced to the appearance of a beggar. He saves a modern Cinderella from a beating and falls in love with her. He has to fight for her, but all ends joyfully in their wedding. MAURICE COSTELLO supported by an all-star cast.

**"THE PLAGUE SPOT"**—Drama  
A crook steals the child of a wealthy miser and holds it for ransom. Through the cleverness and daring of Dr. Farley, the rascal is outwitted, reduced to groveling fear and arrested. DONALD HALL, HARRY NORTHRUP and BILLY BILLINGS.

**"THE FOX-TROT FINESSE"**—Comedy  
Mrs. Crosby drags her tired husband out to tango dances, but he foils her by pretending a lame foot. She finds it out and threatens to invite mother-in-law for a visit, so he chooses the lesser of the two evils. Featuring MR. and MRS. SIDNEY DREW.

**"A QUEEN FOR AN HOUR"**—Two-Part Comedy  
Through remarkable resemblance of two girls, one a wealthy heiress, the other a daughter of a laundress, much fun, confusion and happiness ensue. EDITH STOREY as the Queen.

**SIX-A-WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE**

THE REWARD—Drama	Monday, October 4
BARRIERS OF PREJUDICE—Two-Part Drama	Tuesday, October 5
FITS AND CHILLS—Comedy	Wednesday, October 6
OLD GOOD FOR NOTHIN'—Comedy-Drama	Thursday, October 7
MISS STICKY-MOUFFIE-KISS—Comedy	Friday, October 8
YOUTH—Three-Part Drama	Saturday, October 9

**VITAGRAPH ONE, THREE and SIX SHEET POSTERS**

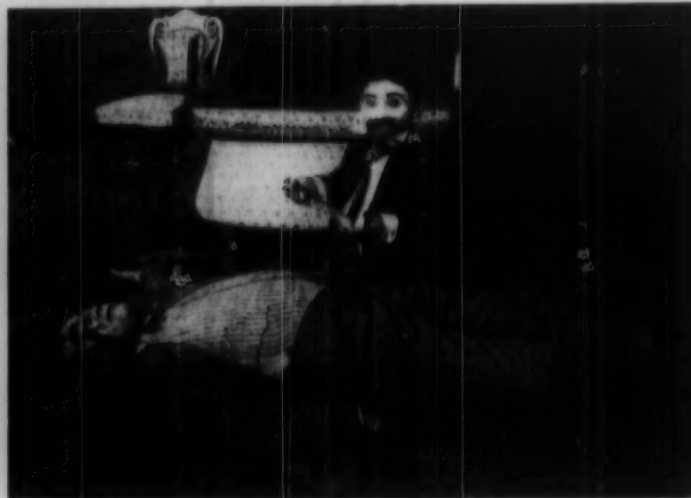
## HURRY!

Go to the nearest General Film Exchange and look over this lot of releases. It's the best program on the market.

**THE VITAGRAPH COMPANY OF AMERICA**  
E. 15th St. and Locust Ave. Brooklyn, N. Y.

# FEATURE FILMS OF THE WEEK

"Playing Dead" a Pleasing Drew-Vitagraph Comedy—Maurice Tourneur Stages "The Ivory Snuff Box"—  
"Simon the Jester" a Pathe Feature



INTERESTING MOMENTS FROM THREE OF THE STRONG FEATURE RELEASES OF THE WEEK.

Alma Belwin and Norman Trevor in World Film's  
"The Ivory Snuff Box."

Pathe Presents William J. Locke's  
"Simon the Jester" for a "Gold  
Rooster" Release.

Mr. and Mrs. Sidney Drew in Vitagraph-V-L-S-E  
Release, "Playing Dead."

## "PLAYING DEAD"

A Five-Part Adaptation of Richard Harding Davis's Story of the Same Name. Produced by the Vitagraph Company as a Blue Ribbon Feature Under the Direction of Sidney Drew, for Release on the V-L-S-E Programme Sept. 20.

James Blagwin ..... Sidney Drew  
His Wife ..... Mrs. Sidney Drew  
Proctor Maddox ..... Donald Hall  
Preston ..... Isidor Marcil  
Carlton Adams ..... Harry English

By consistent and continued good, conscientious effort, the name Sidney Drew has come to be recognized as the hall mark of a good photoplay production. Whether it be comedy or straight drama, there is a delightful originality about his productions that put them in a distinct class by themselves. "Playing Dead" is no exception to the rule. Based on a good story, it has been well adapted, realistically staged and excellently acted and photographed. Given the main essentials of a good story and a competent cast, photoplay production simmers down to a study of details, and it is in this feature of the work that Mr. Drew especially shines. It is the little things that he incorporates into his productions that make them so different from the ordinary offerings and make them so delightfully interesting and entertaining. This, of course, is made somewhat easy for him in that he plays the leading part himself and is supported by his clever and pretty wife. It is always easier to do something yourself than to tell somebody else to do it, and this seemingly little detail may account for much of his well deserved success.

The supporting cast was thoroughly competent and consistently good. Donald Hall made a good Proctor Maddox, giving a characterization that was realistic and human in every detail. Isidor Marcil was a butler of a somewhat unusual type, and Carlton Adams as the family lawyer and friend handled a small part well. The settings throughout were elaborately beautiful and consistently realistic.

The original Richard Harding Davis story contains material enough for three ordinary moving picture plots and is a combination of three distinct types, the lost will story, the eternal triangle of domestic relations, and the added complication of an alleged incurable eye disease. Jimmy Blagwin, a wealthy retired clubman, revels in his marital happiness until Proctor Maddox appears with a new brand of feminine philosophy. By his sophisticated reasoning he makes a distinct impression on Mrs. Blagwin, until she becomes dissatisfied with her life and desires to roam in pastures new. Jimmie is the first to discover the change in their relations, and as her happiness is his one desire, plans to sacrifice himself. By simulating an incurable eye affliction, he evolves a plausible reason for his suicide. Boarding the steamship *St. Paul*, he leaves a note for the captain saying he has jumped overboard and then escapes from the boat by way of the steerage gangway. His wife then realizes that her only love was for her supposedly departed husband. A misplaced will serves as a means for bringing the two together again, and the picture closes with the expected happy ending.

## THE IVORY SNUFF BOX

A Five-Part Adaptation of Frederic Arnold Kummer's Novel of the Same Name. Featuring Holbrook Blinn and Alma Belwin. Produced by William A. Brady Under the Direction of Maurice Tourneur, for Release on the World Film Corporation Programme.

Richard Duval ..... Holbrook Blinn  
Grace Elliott ..... Alma Belwin  
Dr. Hartmann ..... Norman Trevor  
Prefect of Police ..... Robert Cummings

Much of the credit for the success of this five-part feature rightfully belongs to the person responsible for the adaptation, for he has turned a good modern mystery story into a good mystery picture, and one that is as successful in maintaining the suspense as was the author of the original story. And deserving an equal measure of praise is the director. No better selection than Maurice Tourneur could have been made for a picture given the locale of this one. He has succeeded admirably in obtaining the foreign atmosphere without journeying across the water, and in addition has showed rare judgment and artistic appreciation in the choice of his settings. Little comment is necessary in regard to his technical ability. He knows how to produce a good picture and consistently does it.

Holbrook Blinn and Alma Belwin in the leading roles were thoroughly good. Mr. Blinn's acting in the scene where he was made to undergo the torture inflicted by the ultra violet rays calling for especial commendation. Miss Belwin's emotional scenes and the scenes in which she simulated a somnambulist were also worthy of praise. Those handling the minor supporting parts were consistently good throughout. The photography also deserves favorable mention, there being some particularly beautiful examples of double exposure work and the rest of it being clear and distinct, with one or two soft and artistic effects.

For those who did not read the original novel it is necessary to state that the story is of the scientific mystery type. The French Ambassador at the Court of St. James has been robbed of an ivory snuff-box containing the key to the cipher of the secret diplomatic code, and Richard Duval, a young American in the employ of the French secret service, is ordered to recover it. He is successful in finding the thief and recovering the lost trinket, but is in turn captured by Dr. Hartmann, the foreign spy, who had planned the robbery. He has concealed the box in the lining of his hat, and when it cannot be found the scientist tortures him, by submitting him to the influence of the ultra violet ray, which in time will drive him insane. His wife, who has gained admittance to the private sanitarium as a somnambulist, cannot stand the sight of his tortures any longer and agrees to tell where the box is concealed. In the meantime Duval has discovered the secret of the box, and substituting a false key, gladly delivers it to his captors, knowing that it will be useless to them. He and his wife return to Paris, where they start on the honeymoon which was interrupted by the loss of the box. It is an interesting story well pictured.

## "SIMON THE JESTER"

A Five-Part Adaptation of William J. Locke's Novel of the Same Name, by George B. Seitz, Featuring Edwin Arden. Produced by Pathe Under the Direction of Edward Jose for Release as a Gold Rooster Feature, Sept. 24.

Simon de Gex ..... Edwin Arden  
Lola ..... Irene Warfield  
Eleanor Faversham ..... Alma Tell  
Dale Kingsley ..... Crauford Kent

It is a particularly difficult achievement to transfer the whimsicality of Locke from the printed page to the screen, but it can be done, and well done. It is always lamentable to see people who can do extraordinary good work turn out something that falls as far below a previous set standard as does this five-part feature. George B. Seitz did not make a good adaptation, departing radically from the story in both action and locale. Furthermore, he failed utterly to appreciate the wonderful beauty of Lola's character. On the screen she is anything but the delightful, naive woman

that Locke made her. Dale Kingsley is made to appear somewhat of a cad, whereas in the book he is a clean-minded young Englishman, and even the leading character of Simon de Gex leaves much to be desired. And although it is hard to point out any particular spot in the picture and say that it is bad, still one feels throughout the whole production that Edward Jose, the director, has lessened up the tension a little and not put into it all that is in him.

Edwin Arden in the leading role did the best that he could with the material at his disposal. His acting is always finished, well rounded and artistic. Irene Warfield as Lola was good in parts, displaying the innate animalism in this complicated character with just that degree of intensity necessary to make it be felt. Alma Tell as Eleanor Faversham was good in the little she had to do, and Crauford Kent as Dale Kingsley was as pleasing as the adapter would let him be. The minor parts were well handled.

Nearly every one is familiar with Locke's well-known story. For those who have missed the pleasure of reading it suffice it to say that Simon de Gex is a wealthy Englishman whose doctor has told him that he must die in six months. Knowing that he can never be married he breaks off his engagement with Eleanor Faversham and attempts to break off an attachment of his secretary, Dale Kingsley, with Lola, a beautiful animal trainer. In doing so he falls in love with her himself, but she, believing that she is not in the same social plane, runs away. Simon has given away nearly all of his fortune when he is suddenly seized with one of his pains. He falls in the hands of a young physician, who by a daring and dangerous operation saves his life. Convalescent, he is forced to support himself by journalism and at the same time search for Lola. At last he is successful, and the picture closes to the usual happy ending.

## "THE CASE OF BECKY"

Five Part Photo Production by Jesse L. Lasky in Association with David Belasco. Released Sept. 13 Through the Paramount Programme. Pictured from Edward Locke's Play by Margaret Turnbull and Directed by Frank Reicher.

Dorothy, the good girl ..... Blanche Sweet  
Becky, her bad self ..... Theodore Roberts  
Dr. Emerson, the hypnotist ..... James Neill  
Dr. Arnold, his assistant ..... Carlisle Blackwell

We have little hesitation in pronouncing this the most instructively, solidly, satisfying photodrama that has yet been done. And having said that we would forestall the chorus of objections with a few words of explanation: "The Case of Becky" is a particular case of dual personality, which demands of its audiences a little credulousness regarding the transference of the two natures within the same girl, an epochal topic in legitimate circles and an equally ingenious and novel one to the screen where it may receive even better treatment than it did on the stage. It deals with hypnotism also, and treats its subject with so convincing a touch that the most sceptical must be strongly stirred if they be not entirely converted. To the objection that the love element is almost lacking we would answer that the love element may be found in a thousand and other offerings, that "The Case of Becky" is the thousand-and-first and a welcome rarity.

Among the surprises of the film was the acting of Blanche Sweet in her dual role. We had always known, and audiences had quite made up their minds, that she was one of their favorite screen stars, but her superb delineation in one of the most difficult of dramatic parts, leaves little doubt

but that she is one of screendom's very brightest stars. In the utilization of double exposure and the possibility that a stopped-camera permits to thoroughly deceive in the matter of the expression that shifts with her twofold personality, there has been brought into being what is probably as great a piece of picture pantomime and meaning as the screen has yet had to offer. There will be, we imagine, little objection to that. The other notable piece of screen work was the character of Balzamo, presented by Theodore Roberts with bold mien and the sort of clothes that bespeak the old-time showman. It is dangerous to say that this is Mr. Roberts' best part, for he has created so many excellent ones, but it ranks with his very best. Carlisle Blackwell and James Neill as the youthful assistant and the doctor, shine with luster in minor but acceptable roles.

Nor would a distribution of praise be judicious without mention of Frank Reicher, who marks his entrance into the photodrama with a production that is, as far as we could see, perfect. The camera man must also get credit for the task of making the photographic end of it as pleasing to the eye as the plot the director has pictured, is to the senses.

Barring some hypnotic scenes in which Balzamo's use of Becky and his other subjects is shown with a studio audience between the real audience and the actor, the picture starts with the first manifestation of the dual personality, when Becky, the vicious, emerges to hate the meek Dorothy. Becky runs away, greatly to Dorothy's amazement, when the normal personality reasserts herself. In the doctor's house where she finds a home the character of Becky becomes more and more pronounced. The doctor retains her for study; his assistant falls in love with Dorothy; and has an even stronger desire for driving Becky out. Finally he succeeds, the shadowy personality recedes under his hypnotic suggestion, and Dorothy is left: it is Dorothy, however, who has been amenable to Balzamo.

Balzamo now reappears, but first it should be stated that the picture has so far proven its relation to drama by proving that the girl is the doctor's daughter, this having also included the scenes where the hypnotist induced away the doctor's wife. When he comes for Dorothy the assistant matches wits with Balzamo, and wins. The hypnotist breaks down, and confesses while the young couple may perform that usual operation which some would leave us believe is only a commercial necessity.

## NEWSY NOTES

While on the way to Jamaica, where he has gone with Annette Kellermann to film an enormous phantasy production, Herbert Brenon received a wireless saying that he inherited the whole estate of his uncle, Col. T. Lawrence Brenon, of Dublin. The bequest amounts to \$20,000.

Bigelow Cooper, of the Edison Company, is recuperating from an automobile accident which nearly resulted seriously. While touring in Pennsylvania recently, the car skidded on a slippery road and smashed into another automobile. Both Mr. Cooper and his friend were thrown into the ditch with the overturned car partly on top of them. Luckily, they were only slightly injured.

Tom Terriss recently received a cablegram from England saying that over \$4,000 worth of bookings had been obtained on his production called "The Pursuing Shadow," and asking him to hurry up the prints of "Flame of Passion," "The Pearl of the Antilles," and "A Woman of the World."

# WHO HAS NOT READ THE WALLINGFORD STORIES IN THE COSMOPOLITAN MAGAZINE

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The stories are by George Randolph Chester, the scenarios by Charles W. Goddard, and they are adapted by Geo. W. Seitz.

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# "In the Palace of the King"

## A Thrilling Love Romance

Knights of old and ladies fair step out of the realms of dreams to appear in reality in Essanay's six act photoplay, "In the Palace of the King."

F. Marion Crawford wove a thrilling love romance of old Madrid around the reign of King Philip II of Spain.

It made a great stage success with Viola Allen starring. It makes a greater photoplay because all the splendor of court pageantry can more clearly be portrayed.

Five thousand persons, including 1,000 horsemen, 1,000 foot soldiers, hundreds and hundreds of peasants, royal personages, courtiers and officers, take part in this great spectacular photoplay.

It is the story of a great love between Don John, half brother of the King, and Dolores, daughter of a Spanish general. Royal plots and court intrigues separate the lovers and nearly cause the death of Don John. But love is triumphant.

The all star cast includes E. J. Ratcliffe, the noted stage star, Richard C. Travers, Essanay leading man, Arleen Hackett, leading woman for William Faversham, Lewis Edgar, Ernest Mawpain, Nell Craig, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.



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# ESSANAY

1333 Argyle Street, Chicago

George K. Sporr, President

## IN THE PICTURE STUDIOS

WILLIAM H. HUMPHREY, one of the Vitagraph directors, has returned from a two weeks' vacation spent at Nantucket, Mass., and has immediately started work on "The Flower of the Hills," featuring Carolyn Birch. The supporting cast will include Leo Delaney, Louise Beaudet, Rose Tapley, and Denton Vane.

JOSEPHINE EARLE has recently been appointed a member of the Vitagraph Stock company. Her first appearance will be in a two-part feature called "Gone to the Dogs," now being produced under the direction of Harry Handworth.

EARLE WILLIAMS is the first of the Vitagraph stars to have his life written in book form. A book just off the press called "The Life of Earle Williams" covers every part of his life from early youth to the present time.

HARRY HANDWORTH and his company of Vitagraph players have returned from Lake Placid, where they have just finished filming "Anselo Lee" and "Gone to the Dogs." The company included Antonio Moreno, Naomi Childers, Helen Reilyea, Donald Hall, Frankie Mann, and Billie Billings.

EDGAR L. DAVENPORT has just finished six weeks with the B. S. Moss company in "The Salamander," and is thinking of doing a feature picture in the near future.

THE FATHER who would name his three sons Tom, Dick and Harry must be possessed of a sense of humor. Tom Lee is fondly remembered on Park Row as the genial sporting editor of the *Evening World*. His brothers, Dick and Harry, are twins and actors. They are as alike as peas in a pod. When Ashley Miller started to produce the first episode of "Ashton Kirke, Investigator," for Arnold Daly, he used Harry in an important "bit" in several scenes, one of which had to be retaken because of a light defect. What was his horror to discover that Lee, thinking his work was done, had sailed for Jamaica with Herbert Brenon and Annette Kellermann to help Brenon in the production of the big fairy fantasy. How could he find another human with such a face as Lee's? It seemed impossible. He put it up to McCutcheon, his assistant, and in a few hours was dumbfounded to see John walk into the studio with Lee. That face could be none other's.

"When did you get back?" asked Mr. Miller. "I thought you were in the West Indies with Herbert Brenon."

"My brother Harry is down there," said Dick, for it was he. "I'm his twin, and if there's anything I can do to help you out, command me."

He was straightway commanded to dress for the missing scene, and it is impossible to tell which is which in the different scenes.

WALLY VAN, of the Vitagraph Company, in order to achieve a semblance of realism, recently sent a schooner to the Florida Everglades to procure a load of reeds for the purpose of thatching the roofs of over two hundred Zulu huts in a feature comedy production called "The Sultan of Zoulou."

MARSHALL STEDMAN, writer, actor, stage-manager, director and several other things, is now Master of Productions—some title, by the way—at Universal City under the supervision of General Manager Henry McCrae.

ALFRED VOSBURGH, formerly of the Vitagraph Western forces, is now a member of the Santa Barbara film colony and will soon be seen in American features.

MARSHALL FARNUM is now directing for the Equitable Pictures Corporation. Along with the former Fox producer on his jump to the Flushing forces went Jud Langill, his assistant.

HORSE PETERS, one of the best-known leading men in the film ranks, has been engaged by the Lubin Company and will be presented in forthcoming multiple reel features.

BILL BAILEY has jumped again. The former member of the Imp-Universal stock forces has now joined the Rolfe-Metro aggregation and is assistant director to Jack Noble. Bill's classic features will not be lost to the screen, however, for he will also act in the Rolfe productions.

GEORGE TERWILLIGER gave Newport society a treat last week when he staged the



PETER M. LANG,  
Of the Lubin Stock Forces.

big battle scenes for "The Peril," a forthcoming Lubin feature. Incidentally he made money for the fund for American ambulances in France, for the private grounds were patrolled by guards from the Training Station and volunteers from Newport society collected money among those privileged to watch the filming of the scenes. Several hundred men were used in the scenes, bombs flew, a few houses were demolished, and altogether it was a scrumptious afternoon and evening.

PAUL GILMORE is the latest legitimate actor to be added to the Griffith forces. Mr. Gilmore is to be featured in a five-reel Triangle production, "The Penitents." Mr. Gilmore has just completed a three-months' engagement in Balboa-Pathe productions. The cast in "The Penitents" includes Seena Owen, F. A. Turner, Joseph Henabery, A. D. Sears and others.

CHARLES BARTLETT has been given the direction of the American Company headed by Winifred Greenwood and Edward Coxen, and will make three and two-reel features.

DIRECTOR WILLIAM BERTRAM, of the American Company, has begun work on the second of the Charles E. Van Loan "Buck Parvin" stories. Anna Little and Art Acord will play the principal roles.

ARCHER MACMACKIN has just completed a new Beauty comedy called "A Bungalow Bungle." The cast includes Richard Ross, Carol Holloway, John Stepping, and John Sheehan.

WILLIAM D. TAYLOR, directing the American serial, "The Diamond from the Sky," believes that he holds the record for speedy efficiency. Recently he marshalled 526 supernumeraries through 52 scenes in one working day. To anyone knowing only a little bit about picture production this is a marvelous feat and one that could not be accomplished were it not backed by perfect organization.

GEORGE BERAN is to be seen soon in a World Film Corporation production of "A Parisian Romance," under the direction of Maurice Tourneur.

MARC McDERMOTT, of the Edison Company, had a narrow escape while on his vacation recently. While out walking at night he was suddenly held up and mistaken for a robber. Only the fact that the sheriff recognized him from seeing him on the screen saved him a trip to the lockup. As it was he had to ride around in the sheriff's automobile all night for fear that other members of the posse might mistake him for the criminal and shoot before asking questions.

TRACY MATHEWSON, of the Hearst-Selig News Pictorial, saw action recently on the Mexican border, when a detachment of the Twenty-sixth Infantry was fired upon from the Mexican side of the boundary.

## "OUT OF THE DARKNESS"

Charlotte Walker in Strong Lasky Feature—"The Miracle of Love" a Mutual Masterpiece

### "OUT OF THE DARKNESS"

A Five-Part Original Photodrama, Written by Hector Turnbull and Featuring Charlotte Walker. Produced by Jesse L. Lasky under the Direction of George Melford, for Release on the Paramount Programme Sept. 12.

Helen Scott ..... Charlotte Walker  
Harvey Brooks ..... Thomas Meighan  
Jennie Sands ..... Marjory Daw  
John Scott ..... Hal Clements  
Tom Jamieson ..... Tom Forman  
Mrs. Sands ..... Loyla O'Connor

"Out of the Darkness" is a well devised and well produced melodrama of contrasts, and though it drags a little in the opening reels reaches a strong climax in a well staged fire scene. The slowness of the action for the first half of the picture is more or less made necessary by the demands of the scenario, which calls for an elaborate presentation of the irresponsibility of absentee landlordism, yet to our way of thinking this could have been accomplished in a more interesting manner than merely showing the various foregatherings of the social elite. More action and less posing would have greatly added to the attractiveness of the production. The later scenes at the canning factory, when the wealthy young society girl who owns them is forced to work for thirty cents a day, were exceedingly well staged, and George Melford, the director, deserves the utmost commendation for an able piece of work. It is doubtful if any millionaire yachting enthusiast would own such a craft as is shown in the picture, but then realism frequently has to be sacrificed to economy.

Charlotte Walker in the leading role gave a good performance throughout. Her scenes as the young society girl who refuses to accept the responsibility which her vast fortune imposes were beautiful and artistic, and later as a worker in the canning factory as a victim of complete loss of memory brought about by a blow on the head, she acted with the repression that is only acquired through years of stage experience. She was ably supported by Thomas Meighan and a strong cast, including pretty little Marjory Daw. The photography was of the usual Lasky standard.

The story deals with a wealthy young society girl who refuses to accept the responsibilities imposed upon her by her enormous fortune. When directly appealed to to lessen the hardship of her work people, she nonchalantly says not to bother her. Later while out sailing her small yacht is run into by a large gasoline schooner and she is knocked unconscious in the collision. The schooner proves to be one of her own, and without a mark of identification on her she is taken to the canning factory. On recovering consciousness she has completely lost her memory. Being forced to earn a living, she goes to work in her own canning factory at a wage of thirty cents a day. The workmen strike and the factory is set on fire. In danger of being burned to death, she is rescued by the manager, who has fallen in love with her. The excitement of the fire brings back her memory, and she immediately sets to work rebuilding the factory in conformity with the laws of sanitation and humanity, assuming now that her eyes have been opened, the direct responsibility of her vast wealth. Needless to say, the love story reaches the usual happy conclusion. E.

### "THE MIRACLE OF LOVE"

Four-Part American Film Company's Drama for Release as a Mutual Masterpiece.

The Man ..... Joseph Singleton  
The Woman ..... Marguerite Fischer

"The Miracle of Love" has such a strong lesson to preach that its influence on the reviewer who responds to a play treating so serious a topic as motherhood is that he tends to become similarly severe. This is scarcely necessary, for the film has so many excellent points, is so excellently unusual and excels the common run of film in so many ways that the net result is simple admiration, or in this case adoration. We say adoration because the picture opened with the three wise men wending their way towards the manger where the infant was born. This opening receives rude disillusionment as the picture proceeds, so that one may take this picture poem as a species of allegory; nor will one go far astray. Allegory and symbolism becomes the breath—nay, the very life—of the film as it proceeds deeper into its subject, and but for a simple little story of a man and a woman, for the benefit of the woman of whom the allegorical is presented. It is nothing but the phantastic and occasionally metaphysical that holds the screen. Death, love and imagery without end flits across the vision, but differs from that usually seen in being nothing to afford laughter to those easily amused. The figures are impressive, as are the scenes in front of which they act. Even still better are some examples of double exposure, a specific instance of artistic merit being that scene where many babies lie apparently healthily kicking on each lily leaf on the pond. It would scarcely do, either, to pass by the well gotten up inserts nor the poetic lines that did for the usual terse explanations. Looked at from every productive viewpoint, extraordinary

pains have been taken to make the offering effective, and the final result is evident in a most successful effort to make a film that would bear the same relationship to the mediocrity of an average programme that an immense feature does to the short picture. We can think of no better argument for improvement in every branch of picture making than this which stands very near the summit of allegorical subjects.

With such delightful bits as Cupid connecting hearts on a telephone heart exchange and later introducing the couple to the garden of love, a man and woman are shown affectionate and then having a church marriage. Happiness reigns until murmurings of the climax of affection are heard; fear of the child changes her whole life. A sophisticated friend supplies a bottle marked poison, which the woman takes. This is practically all of the actual play, for when she wakes to find that it has been only a dream warning she spills the tincture of ergot, or whatever she used, out of the window and gaily rejoins her husband to whisper in his ear. Such a subject will naturally bring out the objection that it is "strong," "risque," and even "indecent," but the point is that you won't understand it unless you know all about it beforehand, and if you do, then there can be very little in reviewing what you already know without subtitles. Of course it is strong, for were it not it would scarcely be interesting.

The dream portion sees her taking the medicine, and having in some way communicated things to her husband, undergoing the pain of his securing a divorce. Then old age overtakes her and the figure of death comes to show her the things she has missed, taking the typical case of a woman who is to bear a child. Her happiness and eventual accession to the angels is contrasted with the plight of the abject woman, after her death, with her descent to regions where fires belch and souls clutch without avail at rocky heights. It includes every imaginable variety of camera device to increase its beauty, the whole range of lighting accomplishments being put to ingenious and occasionally novel use to make the picture poetic, appropriate and superior. F.

### "EVIDENCE"

A Five-Part Adaptation of J. and L. D. Roscher Macpherson's Play of the Same Name, Featuring Lillian Tucker. Produced by the Shuberts, under the Direction of Edwin August, for Release on the World Film Corporation Programme.

Lillian Tucker ..... Lillian Tucker  
Curley Lashington ..... Edwin August  
Duchess of Gillingham ..... Haidée Wright  
Mrs. Elengham ..... Florence Hackett

"Evidence" falls in the class known as a society melodrama and as such is interesting to those who like this form of entertainment. The story is startling in its lack of originality, and when consideration is given to that which he had to work with Edwin August, the director, should be congratulated upon turning out as good a picture as he did. The settings were in most cases extremely beautiful and the picture as a whole was produced with a degree of artistic merit that calls for commendation. Lillian Tucker made a likeable Lady Una and Edwin August, playing opposite, gave his usual finished performance. The minor parts were capably handled.

The story deals with an innocent wife maliciously wronged and the faithful lover who obtains a confession from the scheming villain, and finally effects a reconciliation with the hot tempered young husband. E.

### "The Last Rebel"

(Lubin, Sept. 23).—George Terwilliger, who wrote and directed this, thought out an extreme case of sacrifice, but one most thoroughly effective just the same. He selected a rebel come home from defeat, and who was thought dead, to come back into the life of the girl he had left when the war started. An overbearing overseer who had a grip on the estate had caused the girl to marry a Yankee cripple, who had helped her out on several occasions, thus saving her from the other man, the overseer. The returned rebel begins to gather sympathizers, but is trapped in a hut through the spring of the overseer. In this predicament he sends a message to the girl, which her husband, a cripple, mind you, gets. He goes to the hut and persuades the other man to leave in his clothes. Of course, all this, well handled as one might expect of Mr. Terwilliger, makes good strong material. The concluding scenes show a resumption of firing, and the almost defenseless killing of the Yankee by the guns of his own men. Then a pardon for the Southerner sets matters of love aright. Orin Hawley, Earle Metcalfe, Kempton Greene, and Herbert Fortier are the principals. F.

### LASKY CHANGES RELEASE DATES

It has been found necessary to make several changes in the release dates of the Lasky Company productions on the Paramount programme. The corrected dates are as follows: Lou Tellegen in "The Explorer," Sept. 20; Donald Brian in "The Voice in the Fog," Sept. 27; Laura Hope Crews in "Blackbirds," Oct. 11; Lasky all-star cast in "The Chorus Lady," Oct. 18; Blanche Sweet in "The Secret Sin," Oct. 21; Geraldine Farrar in "Carmen," Nov. 1; Victor Moore in "Chimble Fadden Out West," Nov. 22.

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IN 5 ACTS



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WRITTEN BY ACTON DAVIES

PRODUCED BY HOWELL HANSEL

AIDED AND ABETTED BY

TOM McNAUGHTON, Co-Star in "The Spring Maid" and "Suzie"—COLIN CAMPBELL, The Scotch Comedian, SARAH PEVICKAR, ELEANOR FAIRBANKS AND JAMES THE FAMOUS LUBIN MONKEY

TWO HOURS OF HOWLS, YELLS, SCREAMS, GUFFAWS, LAUGHS, CHUCKLES AND ROARS

RELEASED SEPTEMBER 27 THROUGH THE V.L.S.E.



## THE GODDESS

THE YANKEE HABIT  
OF TAKING A CHANCE  
IS OFTEN FATAL TO SUCCESS.  
MOST EXHIBITORS  
TAKE A CHANCE  
WHEN THEY SELECT  
A SERIAL.

INVESTIGATE  
THE AUTHOR,  
THE PLOT,  
THE CAST,  
THE STAR  
AND THE REPUTATION OF THE MANUFACTURER  
BEFORE YOU BOOK ONE.

### THE GODDESS

A CONTINUED PHOTOPLAY IN CHAPTERS  
IS BETTER THAN  
ANY SERIAL  
BECAUSE  
THE AUTHOR,  
THE PLOT,  
THE CAST,  
THE STARS  
AND THE REPUTATION OF THE MANUFACTURER  
ARE ALL THAT CAN BE DESIRED.

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THE FIRST NEW MUSTANG FILMS

## Man Afraid of His Wardrobe

A 3-reel film version of the famous "Buck" Parvin story by CHARLES E. VAN LOAN. A story of the "movies" in the "movies."

The Cast  
Art Acord Anna Little  
Larry Peyton E. Forest Taylor

Director—William Bertran

Release Date—October 2nd

A new "Buck" Parvin film every three weeks.

## Breezy Bill, Outcast

2-reel Modern Western Drama

Featuring

Jack Richardson Helene Rosson William Stowell  
Director—Donald MacDonald

Release Date—October 8th

All Mustang Films are distributed throughout the United States exclusively by Mutual Film Corporation.

AMERICAN FILM CORPORATION, Inc.

SAMUEL S. HUTCHINSON, President

CHICAGO, ILLINOIS

## FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Is the villain going to disappear from popular fiction? James Milne, the editor of the *Book Monthly*, says briefly that he is sure this lurid character has gone from the pages of all but the most inferior sensational novels. No longer does he twirl his waxed mustache or smile his cruel smile as he drives the hero almost to desperation. "There are bad people in most novels, of course, but none of them," Milne contends, "is wholly or almost wholly bad. We have a description of a blackguard, but we are shown that he has his good points. Very often, like Bernard Shaw's 'Blanco Posnet,' he turns out in the end to be quite the best man in the story. In other cases he is admittedly bad, like 'Raffles,' but we quite sympathize with him all the time, and feel almost proud to make his acquaintance. The old-fashioned villain we hated because he was evil. He spent his time trying to harm the hero and ensnare the heroine, or, at best, looking after his own interests without the least regard for anyone else. Probably, to describe anyone as being all black would be considered 'black art' nowadays. The fashionable literary cult is to examine the soul of a criminal lunatic, and prove that he is really a harmless and worthy member of society, who happens to have been degraded by circumstances."

With all due respect to the above writer and other authorities, the good old villain is not going to disappear from popular fiction nor from popular motion picture plays. With his ever-present cigarette, riding crop and puttee he goes right along putting the pepper into the photoplay and the expectation into the novel. Bill Shakespeare wrote quite a considerable number of hefty plots and there were some busy villains in those self-same plots. Who could outdo Othello or Iago, for example? Then follow up with Dickens, Thackeray and the rest. What would "Vanity Fair" be without that arch-little temptress "Becky," or what would "Our Mutual Friend" be without "Silas Wegg" and the other villainous characters? And so long as there are dastards in real life there must be the same ilk in those productions, whether novels or motion pictures, which would really and truly present life as it is. William N. Selig, one of the well-read men of the present day, who is also an authority on the worth of the motion picture story, gave it as his opinion recently that the melodrama, "the plot with a punch," was mostly desired by the motion picture patrons. "While it is true that the artistic story, such as the poem, is delightful and appreciated, yet the fact remains that the melodrama with the down-trodden heroine and the designing villain, is relished by the masses." And Mr. Selig is perfectly correct. What in heaven's name would a red-blooded story be without a villain? Just answer us that!

The following is one of the occasional letters we receive, letters that do not point the finger of suspicion at everybody and everything, but letters that breathe appreciation and show the kind of spirit that is certain to succeed. "Time was when I was 'sweating blood' to become a photo-playwright—and that not many months ago. For three years I studied and wrote only to have every manuscript rejected. For the past year I have closely followed your guidance, mainly through THE DRAMATIC MIRROR, and I am pleased to announce to you that I have arrived! May I tell you what I learned from you? You taught me to study the audience, to analyze my own ideas and to classify them, and—best of all—too be original. The real idea of originality dawned upon me suddenly one day. It came to me as an opening of fresh eyes to the every-day occurrences. Perhaps, after all, the word original is misunderstood. A cultivated mind is made up of all the minds of preceding ages, and if by prejudicial initiation it can rekindle ideas and express them in an uncommon way, it may have brought to light new thoughts and new actions. Thus creation may take place, which, followed by the careful reflections of character makes interesting and original details. To become a writer of the animated pictures one must study and think. To create and to reflect character requires much thought. Surely each one of us has a character of his own and can feel the book of his own life as no other can. If, then,

we can throw ourselves into our characters, would it not make for originality—no matter how many times in life the same scenes have been enacted? It seems to me the art of writing scenarios becomes more and more fascinating. With a pair of fresh eyes to see, with an imagination to make into pictures, when the eyes are closed, and a gift of expression to reveal to the producer the action as you know and feel it to exist, scenario writing becomes essentially 'the dress of thought,' and the action of people there the best interpretation of thought."

A correspondent writes of his method of preserving ideas. To quote: "The loose-leaf notebook is the proper thing—separate pages for everything, ideas, stories, subtitles, etc. You can always introduce extra pages when they are considered necessary. When I have the time and inclination to gather I separate the various subjects. A rubber band slipped into the perforations holds them together and apart. They are together in a pack, yet the pack is flexible as a book so you can run through it and remove anything you wish. Some day I am going to have one dozen books all the same size. Eleven will remain at home while the twelfth will always be carried. From the pocket-book the pages will be transferred, as filed, to the other books, each under its own heading. Thus I have a book of 'characters,' of 'plots,' of 'ideas,' of 'titles,' etc. Long life to the loose-leaf method of collecting 'hunches,'" writes our correspondent.

From Gloucester, Mass., comes the following epistle: "Am thinking of sending some work to L. Case Russell for criticism and help. Is this a reliable source of education in helping one as a photo-playwright? I am becoming very much discouraged and fear I shall never attain success in this wonderful and fascinating art. Two years ago I started to write photoplays. As yet I have sold none, although I have been invited to send 'further contributions.' My principal drawback is getting a typewriter. It costs a lot. A year ago I bought my first copy of THE DRAMATIC MIRROR. A lucky buy. I have learned much and for a long time have been studying and practicing. Also, I have your text-book, 'The Motion Picture Story.' Another lucky buy. Of course, I have only submitted about eight scripts. So at last, after long study, I have a number of plots which I feel if they were turned up some would make good stories for the screen. Will you please give us a synopsis? First, give us the plot; then write the detailed synopsis. Give us a picture in the center of your page as before, and the rest of the page in advice and wisdom." This writer has a textbook and yet does not know the detailed synopsis. The book mentioned contains such a synopsis and others. Not the purchase of a book, but the study thereof, counts. As repeatedly stated, the purchase of a typewriter is no insurmountable difficulty. One can be rented cheaply, the rental price to be paid in on the purchase price. Mrs. Russell and the Photoplay Clearing House seem dependable. Many of our correspondents have written in complimenting the service of both these agencies.

Pretty is as pretty does, particularly in literary circles. Because a man or a woman is of pleasing personality is no criterion that they may write pleasingly. And the same rule may be put the other way—they may be not at all good-looking, not at all posy, and yet their personality on paper, the real heart-felt personality, may be appealing. This every-day fact reminds us of the "Charles Elliot Norton Letters." Describing George Elliot: "One rarely sees a plainer woman, dull complexion, dull eyes, heavy features. For the greater part of two hours she and I talked together with little intermission. Her talk was by no means brilliant. She said not one memorable thing, but it was the talk of a person of strong mind, who had thought much and who felt deeply, and consequently it was more than ordinarily interesting. Her manner was too intense. She leans over until her face is close to yours and speaks in very low and eager tones, nor is her manner perfectly simple." The above is the description given in the Norton Letters of George Elliot. Seeing is not always believing, whether you are a novelist or photo-playwright.

(Continued on page 39)



WILLIAM TOOKER.

William H. Tooker was well known as an actor on the legitimate stage before he entered upon screen work, and his success in feature productions has not dimmed his reputation since that step. During the past fourteen months Mr. Tooker has been seen in the lead of the Life-Photo Company productions.

### TRADE BOARD ORGANIZED

Directors Elected and Offices Opened for Newest Cooperative Film Body

Temporary headquarters of the Motion Picture Board of Trade have been opened at 18 East Forty-first Street, and a board of directors has been elected to serve until next January. The permanent organization was completed at the Hotel McAlpin last Thursday.

Members of six branches of the industry are represented on the board. The classes and Directors elected according to the branches were: Manufacturers and exporters, Carl Laemmle, Universal, and J. Stuart Blackton, Vitagraph; dealers in supplies and equipment, J. E. Broulature, Eastman Company, and Schuyler Colfax; film exchanges, P. A. Powers and W. W. Erwin; exhibitors, S. L. Rothapel and Max Stearn; publishers, scenario writers, directors, and miscellaneous, W. A. Johnston and J. W. Binder.

It was proposed that no company organized on a stock jobbing basis should be eligible to membership, and the suggestion was adopted unanimously. A special Membership Committee will investigate prospective members and pass upon their eligibility. The companies that are charter members of the organization are the Metro, Universal, Mutual, Vitagraph, Selig, Lubin, Essanay, Fox, Motion News Syndicate, and Eastman Kodak.

### SHOW TRIBUNE WAR FILMS

The Forty-fourth Street Theater is to continue as a picture house until further announcement. Commencing last Monday morning, the stirring war pictures taken by Edwin F. Weigle, of the Chicago Tribune were put on exhibition. The pictures show the activities of the German and Austrian armies in their campaigns in France, Galicia, Poland and the Tyrolean Alps. The pictures are complete in every way, starting at the very beginning of the war showing the troops departing from Berlin and concluding with the terrible vividness and fidelity of the armies in action. These are said to be the only motion pictures showing the actual explosion of the terrible thirty-centimeter shell. The pictures will be shown nine times daily, commencing at eleven o'clock in the morning and continuing until eleven at night.

### METRO SIGNS THREE NEW STARS

Last week the Metro Company was successful in signing a contract with Martha Hedman to appear in an adaptation of Booth Tarkington's most successful novel, "The Turmoil." It is to be produced by the Rolfe Photo Plays Company, under the direction of Edwin Carewe. He will start work as soon as he finishes the production he is now working on in which Ethel Barrymore is being starred. Miss Hedman will be supported in the new picture by George LeGuere, who made such a favorable impression in the support of Emily Stevens in "Destiny."

Metro has also signed Lionel Barrymore to be seen soon in a Rolfe Photo Plays Company production, under the direction of William Nigh. The name will be announced later. Another star of the sneaking stage to sign under the Metro-Rolfe banner is Hamilton Revelle, who besides his experience on the speaking stage, has had picture experience in Italy.

BEN WILSON is now directing and playing the lead in a new three-reel feature for the Universal called "Springtime of the Spirit."

### FILM WORRIES DIPLOMATS

"Hearts in Exile" Banned in England so State Department has been Called to Aid Producer

For the first time in diplomatic history a motion picture has become the grounds of difference between two governments. The World Film Corporation has requested the State Department to protest the action of the British Censorship Board in forbidding the showing of "Hearts in Exile," the censors stating that the picture is of such a nature that it "might give offense to Great Britain's heroic ally, the Imperial Russian Government." Immediately on receipt of this information, the World Film Corporation dispatched the following telegram to Robert Lansing, Secretary of State:

"The films showing the motion picture play, 'Hearts in Exile,' produced by an American corporation, The World Film Corporation, No. 130 West Forty-sixth Street, New York City, at its studio in Fort Lee, N. J., have been barred from theaters in Great Britain, by order of the British censor, on the ground that the showing of the photoplay might give offense to Great Britain's ally, the Imperial Russian Government. The World Film Corporation, through your department, wishes to register protest with the British Government against this action."

The film play, in which Clara Kimball Young, an American actress, is starred, depicts conditions in Russia and Siberia. The play is neither propagandist nor anti-Russian, and the directors of The World Film Corporation are at loss to imagine justification for the action of the British authorities.

The World Film Corporation respectfully requests that through your department protests be made, and requests your assistance in lifting, if possible, the ban, which means a considerable financial loss to American capital. The World Film Corporation would thank your department for information on what steps you might take to file this protest through your representatives in London, England.

"THE WORLD FILM CORPORATION,

"LEWIS J. SELZENICE,

"Vice-Pres. and Gen. Mgr."

The World Film Corporation, with the assistance of the Department of State, intends to appeal to a higher British authority than the censor, and will make every effort to have the films exhibited in Great Britain. They have been shown throughout Canada, and it is believed that with this precedent set the War Office may relent.

### KNICKERBOCKER READY

Initial Triangle Programme Awaited With Much Interest by New Yorkers

To-morrow night the Knickerbocker Theater throws its doors open as the home of Triangle Plays. Much mystery surrounds the exact changes made in the decorative scheme, but it is said that the house has been completely altered to make it an ideal home for the presentation of motion pictures. That the productions will represent the Griffith, Ince, Sennett studios at their best is certain. The musical settings have been especially arranged under the direction of William Furst, who will also handle the orchestra of forty.

The novel publicity campaign of the Triangle Corporation has aroused unusual interest in the Knickerbocker's opening among New Yorkers. Without flamboyant, circus-like blaring of trumpets, but with dignified, charmingly written ads, the Triangle plan has been brought to the attention of theatergoers more strongly than any new project in the memory of theater men.

### NEXT ELSIE JANIS PICTURE

The next Bosworth picture showing Elsie Janis in her fourth screen subject is scheduled for early release. It is called "Twice Ever Thus," and depicts three separate and distinct love stories, beginning with the cave man period and working down to modern times. The story was written by the popular young star, and affords her plenty of opportunity for the display of her well-known talents. She will be supported by a competent cast, including Owen Moore, Myrtle Stedman, Hobart Bosworth, Harry Ham, Helen Wolcott, and Joe Ray.

### WORLD FILM—EQUITABLE LUNCHEON

The World Film Corporation gave a birthday luncheon at the Hotel Astor Monday, celebrating the anniversary of its first big picture, "The Dollar Mark," starring Robert Warwick. The luncheon was also to commemorate the affiliation with the World Film Corporation of the Equitable Motion Picture Corporation, and the first release of the latter company, the adaptation of Du Maurier's famous novel, "Trilby," featuring Clara Kimball Young. The luncheon was attended by the heads of the World Film and Equitable departments and representatives of all the publications interested in motion pictures.

### ROSKAM'S FILM HOSPITAL

Eddie Roskam has opened a "Film Hospital" at 220 West Forty-second Street, where he will "cure" pictures that have been placed on the shelf because of poor construction, weak titling, dragginess, lack of continuity, poor photography, or any of the hundred and one reasons that put pictures on the sick list. Eddie has a world of experience in all branches of the game, and it is because of his recent success with many of the productions of feature organizations that he decided to open the "Film Hospital."



Thomas A. Edison

PRESENTS

The Remarkable Girl Actress

Leonie Flugrath and Herbert Prior



In a 3-Act Feature of Heart Interest

## "THE UNWILLING THIEF"

By Mary Imlay Taylor, Noted Author

SHORTLY from a country-wide tour in the title role of one of Broadway's greatest successes, this little lady makes much of her appearance in this sympathetic feature, where she suggests the lily in a swamp of crime. The film is fast with thrills, and is compellingly sympathetic. Direction, Langdon West. Friday, October 8th.

"Black Eyes," by Lee Arthur. Featuring Ray McKee and Jean Dumar. 1000 feet. Direction, Will Louis. Wednesday, October 6th.

"The Manufacture of Coin" shows the making of money in Uncle Sam's wonder shop. By permission of the U. S. Treasury Department. Saturday, October 9th.

Thomas A. Edison

Incorporated

ORANGE, N. J.

General Film Company's

REGULAR SERVICE

## GEORGE B. SEITZ

Patheplaywright

ADAPTER OF

The Exploits of Elaine  
The New Exploits of Elaine  
The Romance of Elaine

COMING

The Beloved Vagabond  
Simon the Jester  
The Galloper, etc.

## ASHLEY MILLER

FEATURE PRODUCTIONS

Houseboat Arkady, Huguenot Yacht Club

New Rochelle

Now directing Mr. Arnold Daly's new serial

## GEO. FITZMAURICE

Releasing his own features through the

PATHE EXCHANGE

Current Release—Via Wireless

In Preparation—At Bay

# COMING METRO PICTURES

Henry Kolker  
Renee Kelly

September 20

**The Bigger Man**  
5 Acts  
(The Bridge by Rupert Hughes)

B. A. Rolfe

Hamilton Revelle  
Lois Meredith

September 27

**An Enemy to Society**  
5 Acts  
By GEORGE BRONSON HOWARD

Columbia Pictures Corporation

Edmund Breese

October 4

**Song of a Wage Slave**  
5 Acts  
By ROBERT W. SERVISS

Popular Plays and Players

Mary Miles Minter

October 11

**Stork's Nest**  
5 Acts

Columbia Pictures Corporation

TO BE FOLLOWED BY

Ethel Barrymore in  
Francis X. Bushman in  
Mme. Petrova in  
William Faversham in  
Martha Hedman in

**The Final Judgment**  
**Pennington's Choice**  
**My Madonna**  
**One Million Dollars**  
**The Turmoil**

and forty-eight other notable offerings

## "BLOOM CENTER" READY! Selig's Latest Serial Will Start on Its Way on October 15

On Thursday, Oct. 14, the first of a series of twelve two-reel picture-plays, "The Chronicles of Bloom Center," will be released by the Selig Polyscope Company. The first release will be a Selig Diamond Special in three reels entitled "Landing the Horse Reel." Following the first release in three reels, "The Chronicles of Bloom Center" will be released as two-reel comedies every other Monday in regular service. The second in the "Chronicles of Bloom Center" will be released Monday, Oct. 25.

"The Chronicles of Bloom Center" promise to achieve another record to compare very favorably with that other great serial put forth by the Selig Company, namely, "The Adventures of Kathlyn." A special company of character artists were engaged to play the rural types, and Mr. Selig caused to be erected a rube village in Los Angeles which was named "Bloom Center." The new Selig series is something different, from the fact that while the characters and the same environment are utilized in all twelve comedies, yet every story is complete in itself and has a well-defined plot. In this method there is a connecting link in the "Bloom Center" series, and interest is sustained, but at the same time every release does not necessarily have to be seen in order to keep in touch with the entire series.

"The Chronicles of Bloom Center," according to the Selig Company, is going to set a new record in screen comedy. There is no vulgarity, but at the same time the American rural life is presented in a comical way. Critics who have been permitted to view several of the forthcoming "Bloom Center" stories assert that everybody will be doing it, just as everybody did it following that other money-making Selig serial, "The Adventures of Kathlyn."

## CHAPLIN SATISFIED

Popular Comedian Denies Rumors That He is Likely to Leave Essanay Company

Charles Chaplin, Essanay comedian, whose latest comedy, "Shanghai," has just been completed, denounces the reports that he is planning to leave Essanay as "vain imaginings." It is stated both on the authority of George K. Spoor, president of Essanay, and Mr. Chaplin himself that he will continue with Essanay indefinitely.

"There have been many ridiculous rumors circulated about my leaving Essanay which was news to me," said Mr. Chaplin. "One story I read said I was going into vaude-

ville on Broadway; another that I was going with other film companies. There is no truth in any of them. I am engaged under a long term contract with the Essanay Company, and as far as I am concerned I intend to remain with it, and to produce no pictures for any other concern nor go on the stage.

"Not only am I under contract, but my associations with the Essanay Company have been the most cordial and pleasant. Mr. Spoor and myself are in perfect harmony in regard to the work, so why should I leave, even if I had no contract?"

"I don't know where these rumors start unless they come from rival concerns. There is just as much truth in them as the reports circulated that I was dazed, insane, crippled and otherwise incapacitated. I would like to settle once for all the fact that I am producing the Essanay-Chaplin brand of pictures and no others, and will continue to do so."

## BARRYMORE'S FILM

"The Final Judgment" Chosen as Title of Ethel Barrymore's Metro Production

The original photoplay by George Scarborough, author of "The Lure" and other successful plays on Broadway, in which Ethel Barrymore is being starred by the Rolfe Photoplays, Inc., for release on the Metro programme, has been changed from the title previously announced of "Her Honor" to "The Final Judgment." The screen version of the Scarborough play has been undergoing production for several weeks and is now nearly finished. Miss Barrymore has a supporting company of exceptional high quality, that includes many actors and actresses well known on the screen and speaking stage.

"The Final Judgment" is one of the most elaborate pictures that have yet come from Rolfe Photoplays, Inc., and is being produced under the direction of Edwin Carewe. The stellar role affords Miss Barrymore unusual opportunities for the display of her distinctive dramatic talents. "The Final Judgment," it is said, will be produced on the speaking stage in a Broadway theater late in December, and its presentation on the screen, scheduled for release on the Metro programme more than a month before that time, will mark a reversal in the usual order of procedure.

## GLADYS HULETTE WITH THANHOUSER

Gladys Hulette, who has been an Edison leading woman for several years, has joined the Thanhoouser Company and will soon be presented in features produced at the New Rochelle studio.



CHARLES CHAPMAN, THE VITAGRAPH TECHNICAL DIRECTOR, VIEWING THE MARVELOUS TROPICAL SCENE BUILT FOR "THE ISLAND OF SURPRISE."

One of the most elaborate and beautiful scenes ever staged by the Vitagraph Company has just been completed by Technical Director Charles Chapman and a corps of thirty workmen, for use in the picturization of Cyrus Townsend Brady's "The Island of Surprise," which is being produced under the direction of Paul Scardon and a cast including Eleanor Woodruff, Julia Swayne Gordon, Zena Keefe, William Courtney, Charles Kent, and Anders Randolph.

This scene, which represents a cave with three compartments and a rocky approach, looks like a transplanted section of one of the South Sea Islands. It is constructed largely of plaster of paris to represent huge boulders, and is forty feet high, one

hundred feet wide and over three hundred feet long. Tropical plants, clinging vines, grass, shrubbery and other floral effects were brought from the nearby woods and from florists. Several boats were engaged to make special trips for sea plants, and a corps of automobile trucks were kept busy hauling sea sand. The construction throughout had to be heavy enough to allow the staging of a fight in which the three white men of the story keep over two hundred cannibals at bay. The entire scene was first modeled in clay, then cast in plaster of paris, put up in pieces and joined together on wooden frames. It required two tons of clay to fashion the original model. As shown, there is no danger of fans doubting its reality.

## ESSANAY'S PLANS FOR FALL

One Hundred and Eighty-one Reels to be Released in Next Three Months—Features and Novelties in List

George K. Spoor, president of The Essanay Film Manufacturing Company, announces that the company has arranged for an unusual number of strong releases for the next three months, or the balance of the year 1915. Essanay will release 181 reels in October, November and December. There will be produced 58 reels in October, 61 in September and 62 in December. The photoplays will include works by the prominent present-day writers as well as dramatizations of the old masters. Such authors as Edgar Allan Poe, F. Marion Crawford, Henry Oyen, Clinton Dangerfield, George Ade and H. S. Sheldon are among those whose creations will be put into photoplay form.

Among the best of the multiple reel photoplays which will be released are, "In the Palace of the King," by E. Marion Crawford, and in which E. J. Ratcliffe, Richard C. Travers and Arleen Hackett star; "The Raven," by Edgar Allan Poe, in which Henry B. Walthall takes the lead; "Tides That Meet," by Clinton Dangerfield, Bryant Washburn leading; "The Family Divided," taken from H. S. Sheldon's play, "The House Divided," featuring Edna Mayo and Bryant Washburn; "The Village Homestead," by Joseph Byron Totten and featuring Darwin Karr; "The Old Sin," by H. Tipton Steck, presenting John Lorenz and June Keith, and "The Great Deceit," written by Edward T. Lowe, Jr., and featuring Warda Howard and John Lorenz.

## WELCH SCORES WITH METRO

Niles Welch, who played opposite Mary Miles Minter in "Emmy, of Stork's Nest," a five-part photoplay just completed by the Columbia Pictures Corporation for the Metro programme, scored so notably in the part assigned to him that arrangements were at once made for Mr. Welch to play similar parts in future productions in which Miss Minter will be featured.

Mr. Welch is by no means a newcomer in motion pictures. His first work was with the Vitagraph stock company, where he was engaged for a year. Later he joined the Kalem stock, playing leading juvenile roles for four months. His first work with Metro was in a small part in "Always in the Way." He made so much of the role that William Nigh, the director of the production, wrote him a part in "A Royal Family," which was being produced at that time. From that he stepped to the lead made part in "Emmy, of Stork's Nest."

## BOOK IN LEGITIMATE HOUSES

The Reelplays Company of Chicago is taking a move that should be of interest to

There also will be forthcoming the George Ade fables in slang, the Dreamy Dud cartoons and scenic pictures, the Western dramas by G. M. Anderson, the Western comedies, as well as Essanay-Chaplin photo-comedies.

A new series of cartoons also will be introduced under the title of Essanay's Animated Nooz Pictorial. This series, drawn by Wallace A. Carlson, author of the Dreamy Dud pictures, will be a burlesque on current topics of the day. They will be five hundred feet in length and coupled with five hundred feet of scenic. These are scenes taken in the Rockies of the Canadian Northwest.

There are a score of directors now at work, six more having been added to the company roll. Because of the magnitude of many of its productions, particularly "In the Palace of the King," for which both Chicago studios were utilized, as well as a large outdoor temporary palace, eight assistants working all the time to aid Director Fred E. Wright, other directors were kept busy taking out-of-door scenes and then working during the night on the indoor settings.

The new Essanay studio, which will be 350 feet long and 175 feet wide, with a floor space of 61,250 square feet, is being pushed as rapidly as possible in order to give plenty of room for the production of plays. This is the largest indoor studio, lighted by artificial lamps, ever built, and it will accommodate a dozen directors working at the same time.

managers of legitimate theaters. As detailed in an advertisement in another section of this issue, the corporation is releasing its initial production, "The Cowpuncher," in a manner new to pictures. The film is being booked on a percentage basis, and is routed just as a legitimate attraction. A competent operator, with all necessary apparatus, and an advance man go with the attraction. It is in eight reels and provides a full evening's entertainment.

SALLY CRUTE, Edison's pretty leading woman, has returned from Wildwood, N. J., where a company staged "The Widow's Breezy Suit," a light comedy written by her, and in which she plays the lead. The company also staged a companion tale, also written by Miss Crute, "The Widow's Return to the Beach."

VIVIAN MARTIN will have the title-role in the World Film Corporation production of "The Butterfly on the Wheel." She will be supported by Holbrook Blinn. The production will be staged under the direction of Maurice Tourneur.

MUTUAL SPECIAL FEATURE

# DAMAGED GOODS

A Vital Drama of Moral Uplift  
SEVEN REELS

Enacted by the  
Original Cast

**RICHARD BENNETT**  
and Co-Workers

Produced by American Film Co. Inc.



## WHAT THEY SAY ABOUT "DAMAGED GOODS"

"Staged with a great attention to detail and with the delicate plot handled in a manner to produce the most telling effect while at the same time skirting the borders of impropriety. 'Damaged Goods,' E. Brieux drama of the wages of sin, is visualized in motion picture form."—*Washington Post*

"The vice of men in the form of horrible disease is reflected in the suffering of good women."—*Chicago Examiner*

"'Damaged Goods' is a true and pure delineation of a social disease and its far-reaching effects on public and personal health."—*Child Hygiene Committee, Mothers' Congress*

"The play clearly portrays the ravages and influences of dreadful diseases and shows the great need for serious work to be done for its prevention."—*Rev. Earle Wilkey*

"'Damaged Goods' is a tract, a pamphlet, a sermon—one of the most awakening and hard-hitting we have ever seen."—*New York Globe*

"'Damaged Goods,' a drama which should be seen by all."—*Congressman A. B. Rouse, of Kentucky*

"The more we have of 'Damaged Goods' on the stage, the less 'Damaged Goods' we will have in actual life."—*Congressman Thos. L. Bailey, of Connecticut*

"I welcome this new, brave and forward step in dramatics and sociology. It is the reformer's trumpet blast to the present to give the future a square deal."—*Dr. A. Simon, Rabbi Washington Hebrew Congregation*

"Bennett is very effective in pictures. His acting is splendidly adapted to the screen for the reason that his facial expressions are particularly powerful. The supporting company is excellent and the play promises to be one of the moving picture successes of the year."—*Washington Herald*

**RELEASED OCT. 4<sup>TH</sup>**  
Through Mutual Exchanges

**\$100 DAILY**  
IS THE RENTAL FEE

**WIRE RESERVATION TO YOUR  
NEAREST MUTUAL EXCHANGE**



### LICENSED FILM RELEASES

**Monday, Sept. 27.**  
(Bio.) The Seymour House Party. Dr.  
(Ess.) Darling Dandy. Three parts. Dr.  
(George Kleine) The Mysterious Visitor. Two parts. Dr.  
(Kalem) The Gull. "Broadway Favorites." Three parts. Dr.  
(Lubin) Tony and Marie. Dr.  
(Selig) The Hunt. Two parts. Dr.  
(Selig) Hearst-Selig News Pictorial. No. 77. 1915.  
(Vita.) The Butterfly's Lesson. Dr.

**Tuesday, Sept. 28.**  
(Bio.) His Wife's Story. Two parts. Dr.  
(Ess.) The Convict's Threat. Two parts. Dr.  
(Kalem) Foiled. Com.  
(Lubin) In Zugzwang. Com.  
(Lubin) The Waville Slumber Part. Com.  
(Selig) Her Slight Mistake. Com.  
(Vita.) Through Troubled Waters. "Broadway Star Features." Three parts. Dr.

**Wednesday, Sept. 29.**  
(Bio.) The Country Parson. Three parts. Dr.  
(Edison) The Parson's Horse Race. Com.  
(Ess.) Dreamy Dud. "At the Old Swimming Hole." Com.  
(Kalem) Mysteries of the Grand Hotel. Episode No. 11. "The Man on Watch." Two parts. Dr.  
(Knickerbocker Star Feature) The Dragon's Claw. Three parts. Dr.  
(Lubin) The Last Rose. Two parts. Dr.  
(Vita.) Rags and the Girl. Dr.

**Thursday, Sept. 30.**  
(Bio.) Winning the Widow. Com. Dr.  
(Ess.) Off for a Boat Ride. Com.  
(Lubin) Voices from the Past. Three parts. Dr.  
(Mina) Why the Boarders Left. Com.  
(Selig) The Agony of Fear. Three parts. Dr.  
(Selig) Hearst-Selig News Pictorial. No. 78. 1915.  
(Vita.) The Plague Spot. Dr.

**Friday, Oct. 1.**  
(Bio.) Brutality. Dr. Biograph Release No. 17.  
(Edison) The Ploughshare. Four parts. Dr.  
(Ess.) Broncho Billy Miled. Western Dr.  
(Kalem) The Curious Case of Meredith Stanhope. Two parts. Dr.  
(Lubin) When the Wires Crossed. Dr.  
(Vita.) The Fox Trot Finesse. Com.

**Saturday, Oct. 2.**  
(Bio.) Her Renunciation. Dr.  
(Edison) The Butler. Dr.  
(Ess.) The Family Divided. Three parts. Dr.  
(Kalem) The Runaway Box Car. Episode No. 17 of the "Hazards of Helen." Railroad Series. Dr.  
(Lubin) The Cello Champ. Com.  
(Selig) A Mutiny in the Jungle. Jungle-Zoo. Dr.  
(Vita.) A Queen For an Hour. Two parts. Com.

### THE PATHE EXCHANGE

Week of Oct. 11.  
(Pathe) New Adventures of Wallingford. Com.  
(Pathe) Police Dog to the Rescue. Cartoon.  
(Pathe) An Intimate Study of Birds. Edu.  
(Pathe News) No. 82.  
(Pathe News) No. 83.  
(Panama) Seal of the Navy. No. 7. Dr.  
(G. R. P.) John Glady's Honor. Dr.  
(Starlight) Willful Walllops for Wealth. Com.

### UNIVERSAL FILM RELEASES

**Monday, Sept. 27.**  
(Broadway Universal Feature) Judge Not. or The Woman of Mona Dixieling. Six parts. Dr.  
(Nestor) Snatched from the Altar. Com.  
**Tuesday, Sept. 28.**  
(Gold Seal) Her Prev. Two parts. Dr.  
(Imp) Billy's College Job. Com.  
(Rex) (No release this day.)  
**Wednesday, Sept. 29.**  
(Animated Weekly) No. 186.  
(L-Ko) Married on Credit. Com.  
(Imp) An All Around Mistake. Two parts. Com.  
**Thursday, Sept. 30.**  
(Big U) The Sheriff of Red Rock Gulch. Two parts. Western Dr.  
(Laemmle) (No release this day.)  
(Powers) Lady Baffles and Detective Duck in "The Ore Mystery." Com.

**Friday, Oct. 1.**  
(Imp) The Wolf of Debt. Four parts. Dr.  
(Nestor) (No release this day.)  
(Victor) (No release this day.)  
**Saturday, Oct. 2.**  
(Bison) The Ghost Wagon. Three parts. Western Dr.  
(Joker) An Innocent Villain. Com.  
(Powers) (No release this day.)

### MUTUAL FILM RELEASES

**Monday, Sept. 27.**  
(Amer.) The Terror of Twin Mountains. Two parts. Dr.  
(Falstaff) Gustave Gerhard's Gutter Band. Com.  
(Novelty) The Amateur Camera Man. Com.  
**Tuesday, Sept. 28.**  
(Beauty) Love, Mumps, and Bumps. Com.  
(Gaumont) Keeping Up With the Joneses. Car. Com.  
(Gaumont) See America First. Sc.  
(Than.) The Road to Fame. Two parts. Dr.  
**Wednesday, Sept. 29.**  
(Centaur) The Protest. Three parts. Dr.  
(Mutual) Love's Strategy. Com.

### "Story of the Bad Boy"

Manager Gustave Frohman returned to Portsmouth after spending two days with Mrs. Thomas Bailey Aldrich at Tenants Harbor. He submitted to her the photo play of the "Story of the Bad Boy." She gathered her little family around her and read it to them in this novel form. In a letter to a friend here in regard to the work of the dramatist she says, "I have read with great interest the photo play of the 'Story of the Bad Boy' which Marie Hubert Frohman with keen insight has so remarkably portrayed, and very sincere is my hope that at no distant day the many friends of the lovable hero may meet him face to face."

Mr. Frohman found the eight year old grandson, Bailey Aldrich, a reproduction, both in looks and in his remarkable precocity, of his grandfather, Thomas Bailey Aldrich. After a few minutes' rehearsal, Mr. Frohman had the boy study the opening of the play, and finally, after considerable persuasion, his grandmother, mother and father have agreed to allow the boy to fill the part in the opening scene.

The photo play was also approved of by the celebrated English poet, Alfred Noyes, who was on a visit to Mrs. Aldrich. He was equally enthusiastic over this unique dramatization.—*Portsmouth (N. H.) Daily Chronicle*.

**Thursday, Sept. 30.**  
(Centaur) Stanley's Search for the Hidden City. Two parts. Dr.  
(Falstaff) A Perplexing Pickle Puzzle. Com.  
(Mutual Masterpicture) The Price of Her Silence. Thanhouse. Four parts. Dr. No. 40.  
(Mutual Weekly) No. 39. 1915.  
**Friday, Oct. 1.**  
(Amer.) Hearts in Shadow. Dr.  
(Cub) The Oriental Span. Com.  
(Eclair) A Fool's Heart. Two parts. Dr.  
**Saturday, Oct. 2.**  
(Beauty) Mixed Males. Com.  
(Mustang) Man Afraid of His Wardrobe. Dr.

### NEWSY NOTES

The popularity of the Essanay Western photoplays has increased so greatly that G. M. Anderson is now putting on a series of two-reel Western dramas in addition to the single-reel Broncho Billy offerings. The first of this new series is called "A Convict's Threat," and will be released Sept. 28.

## Vitagraph STAFF WRITERS

**EDWARD J. MONTAGNE**

"The Goddess" Adaptation  
"Wheels of Justice" 4-Reel Original  
"Oil and Water" Biograph Re-issue

**GEORGE H. PLYMPTON**

"Pat Hogan, Deceased" Picturized  
"Dawn of Understanding" Picturized  
"Save the Coupons" Original

**CHARLES E. RISSE**

"They Loved Him So"  
"The Little Trepassee"  
"Some Duel" etc.

**ANNE MAXWELL**

"On the Turn of a Card"

**EVERETT McNEIL**

Finance—Original Photoplays—Picturizations  
Reconstruction of "From Out the Big Snows"  
"The Making Over of Geoffrey Manning"

**FRED H. JAMES**

Originals: "Following the Scent"  
"The Mill-Pond Mystery" "Jasper's Strategy"  
"On the Veldt" "Bogus" etc.

**WILLIAM B. COURTNEY**

—Editor of Subtitles—

**HAROLD W. HOADLEY**

Picturizations and  
Original Comedy Stories

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BY POPULAR REQUEST WE WILL PLAY A RETURN ENGAGEMENT OF THE SEASON'S GREATEST SUCCESS:

## ANTHONY P. KELLY'S SUBLIME ALLEGORY

"DESTINY" or "THE SOUL OF A WOMAN"

With EMILY STEVENS



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**VIVIAN MARTIN**

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## THE LITTLE MADEMOISELLE

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## EQUITABLE

## TRILBY

was announced as the biggest and most profound success, before it was shown.  
NOW READ WHAT PAPERS SAID:

The New York Herald said:

"Equitable made 'Trilby' live again in all its picturesque charm."

New York Sun said:

"Trilby captured a huge audience and held it to the finish. The picture would have amazed Du Maurier himself. Swengali was greater and Trilby finer than ever in the spoken drama."

The New York World said:

"Trilby is a genuine masterpiece. The camera work is faultless in the portrayals without a flaw."

The New York American said:

"The screen play of Trilby is in every sense a masterpiece. In many ways they have accomplished things impossible in other companies. It is gripping and entrancing."

"Zit" in the New York Journal said:

"It is greater than any other 'Trilby', and I've seen many. It is the final word in filmdom."

RELEASED SEPTEMBER 20, THROUGH WORLD FILM CORPORATION.

The New York Evening Mail said:

"It is a temptation to say that 'Trilby' is the greatest offering of the screen drama. It relies on a powerful closely knit theme, splendidly produced and played. It is unbelievably vivid."

The Moving Picture World said:

"The result obtained in 'Trilby' places this motion drama among the finest examples of its kind. It takes a firm grip on the emotions and elicits a stronger response from the hearts in the audience."

Motion Picture News said:

"Everybody went away with the impression that they had seen the best picture in years."

New York Clipper said:

"Trilby assures the future of Equitable, it met the unqualified approval of a bias, critical audience."

New York Evening Post said:

"Trilby makes Du Maurier live again. It is most impressive."



## EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR.

WORLD FILM CORPORATION

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GENERAL PRODUCING DIRECTOR  
FROHMAN AMUSEMENT CORP.BUILDER OF BRIDGES  
JUST OUT OF COLLEGE  
JOHN GLAYDE'S HONOUR  
BODY AND SOUL

## NILES WELSH

Feature Leads

Metro. Sole Director William Nigh



## Bob Walker

EDISON

STUDIO

Kindly mention DRAMATIC MIRROR when you write advertisers.

## HERE AND THERE

## Bert Bohannon, of Power, Dies

Telegrams and messages of condolence have been pouring in at the offices of the Nicholas Power Company expressing great sorrow over the death of Bert Bohannon, traveling representative of that company, which occurred at Stamford, N. Y., Thursday morning, Sept. 9, after a lingering illness of several months. Bohannon had been associated with the Power Company for several years and always worked indefatigably for the advancement of the business of the company. Prior to his connection with the Power concern, he was identified with the theatrical business for years, and was one of the first to use motion pictures in connection with a vaudeville performance. Mr. Bohannon was a man of lovable personality and sterling qualities of character that endeared him to associates and competitors alike. Many of Mr. Bohannon's old associates acted as honorary pallbearers at the funeral held at Evergreen Cemetery on Monday, Sept. 13.

## Promoted

The advertising on the Equitable Corporation's "Trilby" carries the line, "Lewis J. Selznick, Vice-President and Advertising Director."

Our old friend Herb Hoagland has succumbed to the presentation of a loving cup. The tribute was wished on him by guests of the Selig Special as a mark of appreciation for his untiring efforts in the cross country trip. Maude Moore Clement made the presentation at a dinner given in Chicago by fifty-nine of the tourists.

An important change has taken place in the publicity department of the V-L-S-E. Charles J. Geigerich, who organized the department and who has been with the company since its opening last April, has severed his connections. For the time being Mr. Geigerich is kept busy preparing for the opening of Weber's Theater as a picture house and in special work for the *Telegraph*. Mr. Geigerich is succeeded by E. Lanning Masters, who assumes the position of director of publicity and advertising. Mr. Masters is a graduate of the newspaper game, who entered the advertising field several years ago as promotion manager of the New York Times. He was at times advertising manager of R. H. Macy, was with the Blackman-Ross Agency, and the International Magazine Company.

Charles E. Moyer, formerly the dramatic and motion picture editor of the *Reading Telegram* and *News-Times*, has joined the Paramount publicity department as assistant to Tarleton Winchester.

Frank Bannon, who has been special representative and studio publicity manager at the Edison Bronx studio for the past two years, tendered his resignation last week. During his service with Edison Mr. Bannon has gained a wide acquaintance with exhibitors, and was responsible for the popular Edison "nights," which spread the Edison name so strongly in theaters around New York. Before responding to the call of the film game, Frank Bannon held a responsible position in the Finance Department of the City of New York. Frank is a hustler, and a wonder at making friends and keeping them.

Bessie Bannon, after seven years' service as confidential secretary to the Edison studio manager, has also resigned. Miss Bannon has seen service in every branch of studio work, and on numerous occasions has managed the entire affairs of the studio during Manager Plympton's absence on such trips as his one to Europe.

Stanley Twist is in town, looking better than ever. When the popular Stanley left New York a year ago he was somewhat under the weather, but a twelvemonth of rest under California's sun has produced wonders. The former Selig publicity man and film promoter extraordinary is mum regarding his plans for the future.

After watching the Famous Players Film Company's studio burn to the ground, Director Hugh Ford was about to leave for home when his eye caught a bundle of subtitles laying in the street. He picked them up and the first that caught his eye was "The Lost Paradise" and the next "The Morning After." With a grunt of disgust he cast them in the gutter and fled.

## PUSH HOSPITAL FUND

The committee in charge of the Motion Picture Hospital Fund held an organization meeting last week and discussed plans for raising the amount of money necessary to insure the fund's success. It has been decided to name a prominent film man as treasurer, and it is expected that, by next week, the committee will be able to announce the man designated. In the near future the committee will also name representatives in each studio to look after the work of collecting funds.

Contributions for the Motion Picture Hospital Fund have been received from the following:

Lillian Walker, Billy Quirk, "Doc" Willa, Paul Scardon, Gladden James, Harry R. Haver, J. Searle Dawley, Frank Powell, Edgar Lewis, T. Hayes Hunter, Arthur Butler Graham, Henry B. Bredeson, Stanley Walpole, Buckley Starkey, Dave Wall, George Blaisdell, Arthur Leslie, C. C. Brandt, Mr. and Mrs. Peter Lang, Irvin K. Willat, Hugh Hoffman, Paul Guffick, H. R. Neill, Fred Beck, George De Carlton, Ed. V. G. Scranton, Walter Macnamara, Edwin August, Harry Spangler, Lawrence McGill, Bert Dorris and the American Correspondent Film Co.

Other contributors are, George U. Stevenson, Norbert Lusk, Hobart Henley, J. W. Johnston, H. C. Judson, Webster Cullison, George Terwilliger, Bert Adler, Billie Ritchie.

## MISS MINTER ON KING POSTER

Mary Miles Minter, the Columbia-Metro star, who has the stellar role in "Emmy, of Stork's Nest," a five-part feature photograph now being completed for the Metro programme, is posing for a color poster that Hamilton King, the well-known painter of pretty girls, is making of her in the Central Park Studios, No. 27 West Sixty-seventh Street. Mr. King, whose pretty girls are as well known as those of Christy, Gibson, Fisher and Stanlows, prevailed upon Miss Minter to pose for the picture because of the winsome, childish loveliness which has captivated the hearts of so many audiences of the stage and screen.

The poster will be used on the cover of one of the magazines of national circulation to which Mr. King is a constant contributor of pictured feminine beauty, and on a poster which will be used by the Metro Pictures Corporation in future productions in which "Little Mary" is starred. The first of these will probably be "Emmy, of Stork's Nest," and Mr. King is hastening his work on the portrait in order to finish it in time for the release of this photo-dramatization of J. Breckenridge Ellis's great novel.

Marie Doro suffered the least of any of the Famous Players stars in so far as costumes were concerned, as she had just finished her work in "The White Pearl" and had not yet started on a new production.

FOR PHOTOPLAY AUTHORS

(Continued from page 34.)

Here are some later additions to our own "Hall of Fame Department": Charles E. Van Loan is proud of the fact that he has become a real photoplay writer. He is proud of that name, too!—Hettie Gray Baker, of the Griffith-Triangle Studio, is the expert of the cutting room in addition to her photoplay work.—Clarence G. Badger, the competent script writer, has joined the Triangle, writing for Mack Sennett at the Keystone.—Ray Coffin, writer of Western comedies from that dear Manson, Iowa, is secretary of the County Fair, and has written 3,600 tags for the chickens and other exhibits.—Marie E. Wing, who wrote strong special dramas for Vitagraph several years ago, is again contributing to that company.

Harvey Gates, writing in *Motography*, is quoted as follows: "Properly speaking, the scenarist should not be called a writer. What he writes is not the story; it is a series of memoranda done with such close attention to detail that a producer can read it without the aid of an interpreter. He does not tell his story by means of words printed upon paper any more than does the artist. He sees a picture in his mind's eye and plans the action which the players are to follow so that collectively they may tell the story on the celluloid. And since their methods of telling their stories are so different, does it not seem absurd to suppose that the plot for the one is, of necessity, a good plot for the other? As a matter of fact, there is no more similarity between the writer of fiction and the scenarist than there is between a newspaper reporter and a dramatist. No, there are many modes of expression, many arts, if you prefer. There are music and the dance; there are painting and sculpture; there is verse, the drama, the short story, the novel, and, last of all, there is the scenario. And it is quite as sensible to assume that any other two of them are interchangeable as to insist that the writer of fiction can fill the place of the scenario writer, without first having studied long to master the technique of this, the youngest of the arts." Commenting on Mr. Gates's able dissertation, we cannot agree with him that the scenarist cannot be called a writer. He is as much a writer as any other plot builder. The difference is the absence of word embellishment. He does see his story by means of words printed on paper, for there must be some discernible structure, and the more cleverly, the more clearly, the more expertly these words appear on paper the better will the story stand out. But Mr. Gates is right in his contention that the writer of fiction cannot succeed as a writer of scenarios without long study. Perhaps the study will not necessarily be as long as that necessary to the man or woman who never was practised in plot structures, but there must be study nevertheless.

Here are a few little intimations for beginner in the art of writing photoplays: Do not imitate any one's style. Be original and you'll have style of your own. The only way to write is to write, keep writing, and write some more. There was never a splendid play written that did not conceal toil and trouble. If you wish to withdraw a script, write that you withdraw it to submit elsewhere and shall hold the company responsible if the script is used. This latter advice for those who fail to market with dependable companies.

LICENSED FILMS

**The Shadow of Fear** (Vitagraph, Sept. 16).—Gail Wickwire was the author of this melodramatic single-reel drama, produced under the direction of William Humphrey, in which a young man, whose parents both died of insanity, loses his fiancée, who fears that he may have inherited the taint. Later it is revealed that he was only an adopted son, his real parents having been killed in a train wreck, so love's sweet song once more resumes its accustomed dulcet strain.

**A Lasting Lesson** (Biograph, Sept. 16).—Forming a preachment against the too frequent indulgence in spirituous liquors, this single-reel drama serves its purpose admirably. A drunken father thinks that he has killed his daughter's fiancée in a fit of drunken rage, and the lesson is so emphatically brought home to him that he reforms and becomes a model man. With the exception that some of the interior settings proved inconsistent, it made an interesting picture. Claire McDowell and Alan Hale had the leading roles.

**The Level** (Lubin, Sept. 24).—One thousand feet intended to convey the lesson of democracy. A society girl refuses a settlement worker only to later find out that the socially elite person to whom she is engaged has had questionable relations with a poor girl befriended at the settlement. It tells a clear, interesting story, though hardly new. The Western company produced it.

**Captain Kidd and Ditto** (Lubin, Sept. 25).—Billie Reeves and Charlie Griffith as two ardent souls in search of adventure, their place of piracy being at Atlantic City—though they don't mention it—occupy one full reel in carrying out E. W. Sargent's script mandates. It has the pirates going on one of the sailing boat trips and then holding up the passengers and crew. They are captured and handed over to the police.

**The Silent Accuser** (Lubin, Sept. 20).—A peculiar mixture of the practically deductive and the supernatural detective is this one-reel having to do with the theft of a roll of money. We know the butler took it, but the doctor and his son who have been robbed are entirely at sea. A mark on the son's collar proves to be the finger prints of the struggling thief as he choked, while a hypnotic arrangement so unnerves the thief that he confesses. The offering possesses its share of interest.

**The Golden Oyster** (Lubin, Sept. 16).—Billie Reeves mistaken for a nobleman whom the prevailing powers want for their blackmail designs gives the offering its impetus and also its atmosphere. As the partly drunken cab driver he is seized by the red hands who tie him to a post, and are about to blow him up. Then his girl comes to the rescue, and the day is saved. The title is due to the fact of his being decorated with the Golden Oyster, a decoration of quality as well as size. E. W. Sargent wrote the scenario.

**The Careless Anarchist** (Lubin, Sept. 21).—E. W. Sargent is responsible for this part reel, alleged comedy, in which an anarchist is very careless about the way he handles the explosives that he makes himself. Result: Much white smoke ending finally in an explosion bigger than the others which led up to it as climax. On the same reel is That Brute, another little composition by the same author relating the trouble of a husband and his wife, who summons her mother-in-law. As near as we could make out the man bribed his mother-in-law so his wife sends her away. To fill in with these two subjects that could hardly be called a success, is an animated cartoon entitled Monty and the Missionary, in which the queerly moving, queerly acting figures consume several hundred feet on the end of the reel.

INCE'S ALL STAR STOCK

Triangle Producer Gathering Strong Aggregation of Stage Stars at Inceville

Thomas H. Ince is slowly gathering at the Inceville studios a galaxy of stage stars which he hopes will fulfill the prophecy of William Brady in a recent *Saturday Evening Post* article that the advent of the "all-star stock company" was the natural outcome of the present trend in Filmland. Long before the plans of the Triangle Film Corporation were consummated, Director Ince announced that only the best of actors could satisfy the now public which in the last two years has awakened to the importance of the photoplay. But this did not mean that Ince was seeking merely the famous name; on the contrary, instead of engaging well-known stars for one special feature production, Ince is assembling at Inceville an organization of permanent players, each secured for a well defined purpose and all constituting the brilliant aggregation.

Besides Billie Burke, who can extend her engagement indefinitely if she so desires, the Ince roster now includes such sterling players as William H. Thompson, Dustin Farnum, Frank Keenan, W. S. Hart, George Rehan, Bessie Barriscale, Truly Shattuck, and Jane Grey, while not a few of the players who came to Ince unknown when he himself turned to the screen art in desperation five years ago are still entrenched at Inceville.

Manager Hornfield of the Pathe Boston office has succeeded in placing the Pathe News in every first-class theater in Boston.



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## "A SULTANA OF THE DESERT"

Released in regular service on Monday, October 4th, "A Sultana of the Desert," is the very last word in Filmland. The absorbing pictureplay in two reels was written by and features MISS KATHLYN WILLIAMS, the most popular actress in the World. Charming Kathlyn Williams is seen making a pet with a gigantic Nubian lion. There are also caravans of camels, beautiful Oriental settings and wonderful scenic investiture. Miss Williams is supported by Thomas Santschi and a company of artists.

## "THE BRIDGE OF TIME"

A Selig Diamond Special in three unusual parts, released Thursday, October 7th in regular service. Featuring Harry Mestayer, "The Bridge of Time" treats of the reincarnation of an English Nobleman and the flash of slender swords; and the plotting of Swashbucklers, add novelty to a plot opening with a twentieth century atmosphere. "The Bridge of Time" is one of Roy L. McCardell's best stories.

"THE GIRL AND THE MAIL BAG" A Selig Western Drama. One reel. Released Tuesday, October 5th.

"THE TIGER SLAYER" A Selig Jungle-Zoo Wild Animal Drama with Fritz Brunette. Released Saturday, October 9th.

"The Circular Staircase" a Selig Red Seal Play, in five sensational acts, featuring Eugenie Besserer. Released through V. L. S. E.

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## "WEST WIND" SHOWN

Vitagraph Gives Strong Scenic Background to Brady Novel—"The Guilt" a Kalem Broadway Favorite

### "WEST WIND"

Three-Part Vitagraph Drama. Directed by Lionel Belmore. Picturized by Jasper Ewing Brady, from the Novel by Cyrus Townsend Brady. Released Sept. 14.

Sullivan, the halfbreed, Harry Northrup Mahiwa, the Indian woman, Eunice Jensen Benham, the ranch owner, Lionel Belmore Amy, his daughter, Eleanor Woodruff Kennard, army captain, Darwin Karr Crazy Horse, Logan Paul

"West Wind" is one of the safest of the safe, from a picture standpoint, because it depends principally on pictures' most reliable medium for putting themselves, theatrically speaking, across. We refer to scenery, of which there is an ever present variety and amplitude to distract the audience in the story to the beautiful back-grounds taken in Texas. For to make this picture the players were sent where the scenery might be in conjunction with the author's locale in penning the story, and very little more attractive from the purely scenic standpoint has been reflected from the screen. Mr. Belmore's selection of settings teaches us that woods may more resemble classic landscapes, depending principally on where the camera is placed, and the same may be said for a good many of the other attributes as caught by an outdoor camera. Rocky plains, canyons, rivers and rapids all reflect care in choosing, and nature's beauty far out of the usual is the picture's principal reliance.

Entirely in keeping with the outdoor scenes is the action of the plot itself. Indians and Indian fighters in Uncle Sam's blue dannel shirts charging on horses are the swerving background against which the smaller company of principals play their tragedy. The plot centers about the rancher's daughter who is wooed by the foreman and the halfbreed cowboy. Having gone East to school, she returns to find both men more in love with her than ever. The halfbreed shoots her father and rides away with her. This starts two and a half reels of motion, for the soldiers are sent out to aid the ranchers, who in turn have enlisted the aid of an old scout, and their finally successful efforts at rescue result in the death of the old foreman in a sacrificial role while her army captain emerges with the girl in his arms. It is full of fighting spirit.

### "THE GUILT"

Three-Part "Broadway Favorites" Drama. Produced by Hamilton Smith and Released by the Kalem Company Sept. 27.

Eleanor, Jeanette Horton Gordon, a contractor, her father, Edward Nannery Thompson, politician, his partner, Robert Vaughn Roland, his secretary, Harland Moore Gates, district attorney, Ralph Locke

A grafting contractor; his partner, a politician; his poor-but-honest secretary; his daughter who loves the secretary; and a district attorney. Such are the principal characters made to play their roles in this "Broadway Favorites" production of Mr. Smith's direction. And while it may not be claimed that any great novelty exists for such a screen treatise of a subject that spends a good deal of time in court and that relies on confession as a means of solution, at any rate there is nothing radically wrong therewith, either. It is a fairly evenly balanced treatment of a crime story, including a mystery, that follows the most accepted tenets of film plays along the general lines in which it moves.

Almost the first facts encountered are the love of the girl for her father's secretary and the infatuation of the district attorney with him. The district attorney, in his neighborhood apparently being in need of gun protection. Being thus expert in the handling of small arms comes in handy later. Her father has had a good deal of trouble with his political partner over the division of the spoils from their contracts, while he also tells his secretary what he thinks of him when that individual asks for the hand of his daughter. Then ensues the scene that will be recalled at the trial and later, when, near the end of the film, the real culprit confesses. This scene shows the secretary leaving the room and the daughter apparently killing her father. Having been properly shocked at this apparent murder, we are then translated to a pretty thorough understanding of all that goes on at the trial, jury, charge, etc., being clearly and sometimes repeatedly pictured on the screen. The result is that the secretary, believing that the girl committed the deed, is sent to the death house, while the grafting partner of her father is also sent away for a short term. He is speedily made a "trustee," and is in the office when he hears the girl, in an endeavor to free the man she loves, declares herself the murderer. This is too much for the "trustee" who breaks down and confesses the murder, the shot having been fired from without and he having seen a crooked transaction that the contractor intended as he sat at his desk. In the meantime a hand has been dallying with the electric switch which is to send the fatal current through the body of the condemned boy, but it is interrupted in time.

Then all considerably leave the warden's office so that the young couple may hug. Mr. Smith has selected an entirely new but nevertheless adequate cast to properly present the different parts.

### "THE HOUSE WITH NOBODY HOME"

A Three-Part Modern Drama. Featuring Ivy Troutman and Brady Barker. Produced by the Gaumont Company and Released as a Rialto Star Feature on the Mutual Programme.

Utilizing the theme of fear inspired by the possibility of an inherited taint of insanity, this three-part drama proves interesting and entertaining, with some good interpolated views showing the hallucinations resulting from a constant use of morphine. After becoming habitually addicted to the drug, however, the young girl breaks the habit with the greatest ease by means of a sub-title. Could it only happen that way in real life the world would be a happier and brighter place to live in. Were it not for the omnipotent power of sub-titles, it is hard to imagine how moving pictures could possibly exist. Ivy Troutman and Brady Barker gave a pleasing performance in the leading roles, and the balance of the cast were good.

Owing to the death of her father, an eccentric millionaire, who distrusted banks, the daughter is forced to leave her luxurious home and seek work because the hiding place of her father's wealth cannot be discovered. She has refused to marry the man she loves because she suddenly learns that her mother died in an insane asylum, and she fears an inherited taint of insanity. Later, after undergoing many trials and tribulations brought about by a scheming villain, she learns that her mental condition depends wholly on herself, and she returns to her home. A coincidental meeting with her lover, and a fortuitous bolt of lightning, serve not only to kill the villain but also reveal the hiding place of the money, and the complicated plot is straightened out.

### PATHE STRONG ON DIAMOND

"Batteries for to-day's game, for the Ruth Roland stars, so and so, for the visitors, so and so." This in substance is the announcement made every Saturday at Los Angeles where the Roland team plays. This is Ruth Roland's own team, composed of a bunch of Native Sons, who have adopted the charming young actress as their mascot.

Miss Roland is the first motion-picture star to have a team named after her. Every Saturday afternoon she takes out her roadster in Long Beach and drives over to Los Angeles to see her team play. The boys insist that she stay around until the end of the game, because they figure her as being lucky. They have not lost a game while she was there, but on two occasions when she found it impossible to be present they were beaten. So, like major leaguers, they are so superstitious that they insist on her staying for the entire game.

Miss Roland predicts that in years to come, several major league men will be referred to as having once played with the "Ruth Roland Stars" in Los Angeles.

The Pathe Roosters, "Lefty" Miller's crack baseball team backed by General Manager Gassner of Pathe Freres, has had a most successful season, all things considered, in the race for the pennant in the New Jersey Manufacturers' League. But now "Lefty," who is a former St. Louis Cardinal pitcher, is wondering what he will do next year, for the big leagues are after most of his players.

The team is one of the strongest in the semi-pro ranks of the country. Manager McGraw of the Glants recently declared it to be one of the three or four strongest semi-pro teams in the United States.

Harry Crandall, Jr., who bore the brunt of the box work during the past year, has signed up with the Federal League, but has not been assigned to any club as yet. The Boston Braves were also after Crandall, but he hooked up with the outlaws. He has won seven straight games, six of them being by the shut out route. The third league, through Hy. Brewer, eastern representative, is also looking over Phelan, the catcher; and Fitzhenry, first baseman. The latter has accepted 120 chances without an error, and has been hitting at a .367 clip. In nine battles only two bases have been stolen on Phelan and he has batted .321.

Manager Miller also threatens to sign a contract, but it is a life one. "Lefty" refuses to divulge the lady's name, however.

On his way back to the Pacific coast to the Lasky Feature Play Company studios, at Hollywood, Cal., Jesse L. Lasky was talking with friends in the club car of the Twentieth Century Limited. One of his friends, pointing to an acquaintance of Mr. Lasky's, said:

"What's his nationality?"  
"Salesman," replied Mr. Lasky.

# CYRIL MAUDE'S DEBUT

English Actor Seen in Morosco's "Peer Gynt"—Lubin Presents  
Three Reel Masterpiece

## "PEER GYNT"

Oliver Morosco Photoplay Company. Production Staged by Oscar Apfel.

Peer Gynt ..... Cyril Maude  
Solveig ..... Myrtle Stedman  
Asa ..... Fanny Y. Stockbridge  
Anitra ..... Mary Reubens  
Aarid ..... Mary Ruby  
Anabel Lee ..... Winnifred Bryson  
Virginia Thorne ..... Evelyn Duncan  
Notanah ..... Kitty Stevens  
St. Peter ..... Herbert Standing  
The Button Moulder ..... Charles Ruzles  
The Parson ..... William Desmond  
Robert ..... Juan de la Cruz

"Peer Gynt," as a picture, is satisfactory entertainment; as an interpretation of Ibsen its success will bear qualification. But when taken in connection with the musical accompaniment supplied by George Beynon, there can be no hesitancy in recommending the performance as an enjoyable one.

Cyril Maude plays the role of Peer Gynt, his initial screen effort, with a certain artificially romantic touch, a swagger and a flourish, that is probably in keeping with the character, though it is a bit strange to photoplay followers, accustomed to the more realistic screen school. The director has not brought his star very close to the camera, nor has he neglected to use subtitles where there was the slightest of doubts about a point registering. Myrtle Stedman, as Solveig, is asked to play the entire length of the film with a placid, angelic look that cannot help but become slightly boring toward the end. The balance of the roles, especially that of Asa, are in capable hands.

It has been said that Ibsen would probably be somewhat surprised at some of the incidents that happen in the tempestuous career of Peer Gynt on the screen. But action was a necessity; and it can be said that the scenario framework merely serves the stronger to bring out the peculiarly contradictory character of Peer Gynt. Following his escapade at home and the death of Asa, Peer Gynt is at times the slave-runner in the Southern States, a plantation owner, a wealthy explorer, hailed as the Prophet by an African tribe, with the end in his return to Solveig just in time to prevent being cast into the button moulder's pot, to be cast over again, since he had "set his life's design" at naught.

Little errors that are almost inexcusable, and which are probably more the fault of the cutting and editing department than the director, mar the production to some extent. Half the audience is still wondering how Peer Gynt escaped from the tree he had been forced to climb by a lion, while the wording of some of the subtitles could very easily have been improved. The fanciful nature of the subject will perhaps excuse a lack of clarity in other portions of the picture. The scenes showing the sinking of the yacht, produced by means of models, did not seem the work of such a capable director as Oscar Apfel.

A point worthy of notice in connection with the musical setting is the fact that it was presented without any previous rehearsal. The adaptability of the Beynon settings to conditions confronting the ordinary exhibitor is thus made more evident.

## "A DESERT HONEYMOON"

Three-Part Lubin Drama. Written and Produced by Romaine Fielding. Released Sept. 22.

Jack ..... Romaine Fielding  
Chiquita ..... Vinnie Burns  
Rob, his friend ..... Jack Lawton  
Mary, the innocent ..... Violet Malone  
Her Mother ..... Eleanor Mason

It again becomes necessary to drag forth the superlatives of praise and to bestow them unreservedly on this offering. Nor will there be much dispute when we say that this is undoubtedly the finest picture Lubin has released within a year, not to go further afield in bestowing the due mead of praise. The elements contributing to success are difficult to analyze.

Firstly, Mr. Fielding has conceived a story that bears every mark of strength, and, secondly, he has taken advantage of every opportunity. In this rather general formula for picture success we have yet to state, however, that not every one knows how to take advantage of the opportunity, and what is still more important, not everyone can be a Romaine Fielding. As we have said before, Mr. Fielding's secret as far as he himself is concerned consists in extreme characterizations, but it goes even further this time. In Vinnie Burns he has an excellent counterpart as the Mexican lady of passion, moods, and jealousy. In Violet Malone he finds a fine type of innocence embodied in round face and round eyes. His minor parts are also well taken. With each Fielding production it seems necessary to emphasize also, that photography and settings remain in the same exalted, picturesque, and clear plane of excellence which has distinguished former film efforts. For those who know Mr. Fielding's work this will be unnecessary, but it seems obviously unfair to allow the point possibly, to be passed over.

Leaving his simple sweetheart in the East, the man goes West, where he is welcomed into Mexican atmosphere by his friend. They room together, and devote some time to developing an aversion to whiskey, the reason that it makes a brute

of the man. Then he meets the dancer in the saloon, who is a good deal of a woman. They take to one another immensely, drink getting a death drip on him. Then the other girl, her mother dead, comes West. She meets the man and the woman, and the upshot of the matter is that the man shoots his friend at the bidding of the woman. The other men come to drive him into the desert. The woman pleads to go along, so they are given two water bottles, and sent out to stagger along until a wind storm buries them. It is their "honey-moon," so they were told.

## "AN ENEMY OF SOCIETY"

Five-Part Drama Adapted from George Bronson Howard's Book, by George D. Proctor. Directed by Edgar Jones and Released by the Metro Picture Corporation.

Stephen Adams, modern Robin Hood.  
Wulf Axtell, a modern fagin.  
Hamilton Revelle  
William C. Cowper  
Le Fay ..... L. M. Horne  
Balthazar VanTromp, the revengeful disciple ..... Henry Bergman  
Janissary, store-chain owner ..... R. Cooper Cliff  
Decima Duress, his ward ..... Lois Meredith  
Alderman McKenna ..... John O'Hara

Depending upon your view-point, the hero of this film is an enemy or a friend of society. George Bronson Howard's social righteousness called him an enemy, but Metro's scheme of things as they should be, which has in mind the big mass of people who will see the picture, pictures the gentleman, despite the title, as largely for the people. It is no new figure that the author presents. Robin Hood, and Captain Courtney are two better known examples of similar leads who robbed the rich and turned the proceeds, less running expenses, over to the needy. This hero has several questionable qualities as the course of the picture develops, but the main point is that the film is a solidly strong one every foot of the way. Mr. Proctor's scenario has demanded many camera shifts so that close-up and normal melt one into the other with almost every scene. This constant change of focus lends interest as variety in any other line will also do. The picturing is entirely adequate, rich sets and pretty exteriors contributing heavily to the final result.

While the promoter of a lottery is giving a huge banquet, Adams steals into his safe and takes therefrom jewelry and money. He is next seen on the broad ocean where he makes the acquaintance of Janissary's ward. He also takes her father's five thousand away and gives it to his ward, who wants to build a model tenement. His companions in the game we later find out, are of the same school of theft as himself, so why they should have been willing that he give away their cleverly earned spoils does not seem altogether clear. At any rate, they gather in the presence of their master and it is decided that the plans of Janissary's house must be obtained. They are, cleverly, both in conception and execution. In the meantime, Stephen has decided to give up the crooked life, because he loves the girl. But an ordinance comes up in the aldermanic chamber that needs the vote of one McKenna, a certain one of its members concerning whom Janissary has incriminating papers in the safe. The people of his district want the vote, so Stephen hears of the matter through the girl. And he agrees to rob the house meaning to steal the incriminating papers. VanTromp, the oldest of the disciples of the master thief then goes over, in pictures, how Janissary drove him out of the grocery business years before and how he then stole Janissary's child. That child is Stephen. So he follows Stephen to the house and announces that there is a burglar upstairs. Stephen is caught after which VanTromp tells Janissary the truth. Matters are so rearranged that the curtain clinch may be administered.

There are innumerable instances of very excellent work on the part of the cast, the director and the adapter. While not revolutionary in any branch of picture-making it is undoubtedly one of the strongest plays of the month, and, as we have intimated, the kind of a picture that should "go big."

## NEWSY NOTES

The Selig Company will release "The Bridge of Time," a three-reel Selig Diamond Special, on October 7. The script was written by Roy L. McCardell and Harry Messtayer has the feature role. The cast includes Guy Oliver, Virginia Kirtley, and Eugene Besserer.

For the celebration of its first anniversary, the Strand Theater of Hartford, Conn., the finest moving picture theater in New England, choose the five-part Selig Red Seal Play, "The House of a Thousand Candles."

Work has been started on the remodeling of the old Globe Theater Building, in Chicago, by the Strand Theater Company. It is said the new house when completed will be the most beautiful moving picture theater in Chicago. Over \$100,000 will be spent on improvements.

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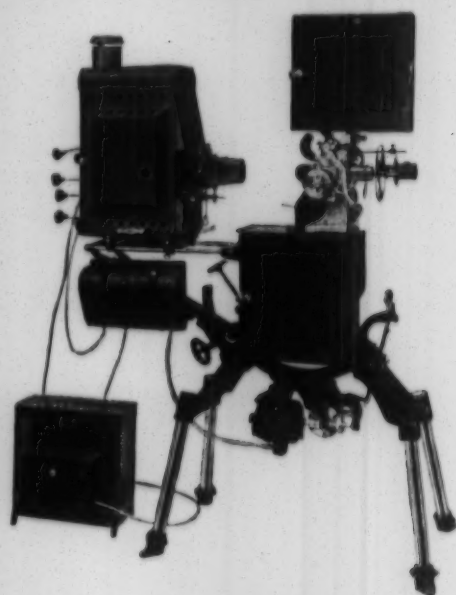
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## FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
Sept. 2	Famous Players	The Incurable Duke	John Barrymore
Sept. 6	Famous Players	Esmeralda	Mary Pickford
Sept. 9	Lasky	Out of Darkness	Charlotte Walker
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morocco	Peer Gynt	Cyril Maude
Sept. 20	Lasky	The Explorer	Lou Tellegen
Sept. 23	Hosworth	'Twas Ever Thus	Elsie Janis
Sept. 27	Lasky	Voice in the Fog	Donald Brian
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
Oct. 4	Famous Players	The Prince and the Pauper	Marguerite Clark
Oct. 7	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 11	Famous Players	The White Pearl	Marie Doro
Oct. 14	Lasky	Blackbirds	Laura Hope Crews
Oct. 18	Lasky	The Chorus Lady	All Star Cast
Oct. 21	Lasky	The Secret Sign	Blanche Sweet
Oct. 25	Morocco	The Yankee Girl	Blanche Ring
Oct. 28	Famous Players	The Masquerader	Hazel Dawn
Nov. 1	Lasky, By arrangement, Morris Gest	Carmen	Geraldine Farrar
Nov. 4	Famous Players	Still Water	Marguerite Clark
Nov. 8	Famous Players	Madame Butterfly	Mary Pickford
Nov. 11	Famous Players	Zaza	Pauline Frederick
Nov. 15	Famous Players	The Red Widow	John Barrymore
Nov. 18	Open	Chimnie Fadden out West	Victor Moore
Nov. 22	Lasky	A Gentleman from Indiana	Dustin Farnum
Nov. 25	Falms		
Nov. 29	Open		

V.-L.-S.-E. INC.

July 12	Vitagraph	Crooky Scruggs	Frank Daniels
July 19	Essanay	The Blindness of Virtue	Edna Mayo
July 26	Selig	A Texas Steer	Tyrone Power
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin
Aug. 23	Selig	House of a Thousand Cans	Grace Darmond and Harry Mestayer
Aug. 23	Vitagraph	Wheels of Justice	Raymond Hitchcock
Aug. 30	Lubin	Ring Tailed Rhinoceros	Robert Edson
Sept. 6	Vitagraph	Mortmain	Octavia Handworth and Beatrice Morgan
Sept. 10	Lubin	The Great Ruby	
Sept. 13	Essanay	The Man Who Couldn't	
Sept. 18	Vitagraph	Beat God	Maurice Costello
Sept. 20	Selig	The Circular Staircase	Eugene Reeser and Guy Oliver
Sept. 20	Lubin	Tillie's Tomato Surprise	Marie Dressler
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno
Oct. 11	Essanay	In the Palace of the King	Richard Travers
Oct. 11	Lubin	The Valley of Lost Hope	Romaine Fielding
Oct. 18	Selig	A Black Sheep	Otto Harlan, Grace Darmond, and Rita Gould
Oct. 25	Lubin	The Great Divide	
Nov. 1	Vitagraph	The Turn of the Road	Joseph Kilgour and Virginia Pearson
Nov. 15	Vitagraph	Habits of Hazard	Charles Richmond and Eleanor Woodruff
Nov. 29	Vitagraph	The Caveman	Robert Edson

WORLD FILM CORPORATION

June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher
June 21	Shubert	The Moonstone	Elaine Hammerstein and Eugene O'Brien
June 28	Brady	The Face in the Moonlight	Robert Warwick
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 12	Brady	After Dark	Martha Hedman
July 19	Brady	The Cub	Clara Kimball Young
July 26	Shubert	Marrying Money	Vivian Martin
Aug. 2	Shubert	The Little Dutch Girl	

GENERAL FILM FEATURES.

(Three Parts.)

JULY.

Selig. The War o' Dreams.  
Vitagraph. The Criminal.  
Kalem. The Seventh Commandment.  
Vitagraph. The Man from the Desert.  
Knickerbocker. Hamlet. With Forbes-Robertson.  
Lubin. Whom the Gods Would Destroy.  
Essanay. The Counter Intrigue.  
Edison. Eugene Aram. Four parts.  
Kalem. Midnight at Maxim's. Four parts. Cast of Broadway Stars.  
Essanay. Temper. With Henry Walthall.  
Lubin. All For Old Ireland. With Valentine Vreut.  
Selig. The Octopus.  
Kalem. Don Cesar De Bazan. With W. Lawson.  
Butt.  
Edison. Her Vacation.  
Vitagraph. The Confession of Madame Barstow.  
Kalem. The Crooked Patch.  
Vitagraph. The Lorelei Madonna.  
Biograph. Under Two Flags.  
Lubin. Destiny's Skein.  
Selig. Motherhood.  
Edison. On Dangerous Paths. Four parts.  
Essanay. The Sky Hunters.

AUGUST.

Kalem. The Maker of Dreams.  
Vitagraph. The Scar.  
Biograph. Jane Eyre.  
Knickerbocker. Tides of Time.  
Lubin. The Witness.  
Selig. The Scarlet Lady.  
Edison. June Friday. Four parts.  
Essanay. Eyes That See Not.  
Kalem. The Runaway Wife. With Stewart Baird.

METRO PICTURES CORP.  
May 9 Cora (Hofe).  
May 17 The Middleman (London).  
May 24 Four Feathers.  
May 31 Her Own Way (Popular Plays and Players).  
June 7 Fighting Bob (Hofe). Orrin Johnson and Olive Wyndham.  
June 14 My Best Girl (Max Florman and Lois Meredith).  
June 21 Always in the Way (Mary Miles Winant).  
July 12 Marse Covington (Edward Connelly).  
July 19 The Right of Way (William Faversham).  
Aug. 2 Sealed Valley.  
Aug. 9 The Second in Command (Francis Bushman).

KLEINE-EDISON SERVICE.  
Sept. 1 The Woman Next Door (Drama) (Kleine).  
Sept. 8 The Money Master (Drama) (Kleine).  
Sept. 15 The Flier (Comedy) (Kleine).  
Oct. 9 Vanity Fair (Drama) (Edison).

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## REVIEWS OF INDEPENDENT FILMS

**Pawns of the War God** (Pathe-Balboa, Week of Sept. 27).—The most noticeable feature of this two-part drama is the manner in which it has been overacted throughout, especially by the gentleman playing the part of the foreign spy. The story has little that is original, consisting of a slight variation of the chemist with the new explosive, the pretty girl and the spy, with a climax in the shape of an explosion in which the inventor and the spy are blown to atoms. What becomes of the pretty girl is left to the imagination.

**Hot Stuff** (Pathe-Starlight, Week of Sept. 27).—In this single-reel comedy Heinle and Louis attempt to capture a band of counterfeiters with the usual ludicrous and laughable results. It is good, amusing, clean, slap-stick farce throughout.

**Considerable Milk** (Pathe-Starlight, Week of Sept. 27).—A single-reel Heinle and Louis comedy of the slap-stick type, which is exceedingly funny. It has unreasoning jealousy for its theme and it is handled in a thoroughly amusing manner with the ludicrous wrecking of a milk depot for a climax.

**Exploring** (Pathe, Week of Sept. 27).—A split-reel animated Bray cartoon showing the laughable adventures of a young negro boy. On the same reel with "Intimate Study of Birds."

**Intimate Study of Birds** (Pathe, Week of Sept. 27).—A split-reel educational

showing close-up and interesting views of various members of the owl family. On the same reel with Exploring Ephraim's Exploit.

**Pathe News** (Sept. 11).—Well selected and photographed news events of the week including a self-scoring target recently adopted by the United States army; the all-comers championship tennis matches at Forest Hills, L. I.; the Essex County mosquito extermination commission at work; army maneuvers at the Presidio, San Francisco; exposition at Toronto, Can.; Dr. Dumba, the Austrian Ambassador; the burning of the old frigate Portsmouth and views of President Wilson at a baseball game.

**MUTUAL FILMS**

**A Friend in Need** (Beauty, Sept. 18).—A principal quartet of four good looking individuals carry this ice cream soda plot nicely. Two men are the clerks and relieve each other. When not jerking phosphates they are nice looking young people and each goes after the same girl whom they meet on a park bench. As a lesson in "picking them up" this is quite complete. Then the one clerk loans the other money, and agrees to work in his shift while the borrower goes off and gets married. The climax is the shock of the other man when he discovers the fact.

# REVIEWS OF FEATURE FILMS

**The Barren Gain** (American, Sept. 20).—Among American features none stands out more clearly than this. A husband receives word that his novel heads the list of best sellers, while his wife in the reception room with her guests cares very little whether his is one of the "best" or "worst" sellers, quite evidently. The tie that binds is the little girl, however, and each lavishes a lot of affection on her. Then his old friend sends his good looking daughter to be brought up in the knowledge of the novelist (do they do like that?), and novelist and girl become quite smitten the one with the other. In the meantime a gentleman with a dark moustache is making love to the wife and chances seem favorable for a double elopement. But the heart of the young girl balks at the sight of the child and by advice administers a sleeping draught to the little one. Then she tells the parents that the child is sick and when last seen the open door disclosed them kneeling solicitously by the child's bed. Readers will observe nothing new in this, nor is there. The necessity for the "happy ending" combined with a lack of effort to climb out of the common rut tends to make a formula out of life, at any rate the life that pictures show. The offering however, has nothing the matter with it, looked at from the actor's standpoint or the mechanical one, either.

**A Mansion of Tragedy** (Essanay, Sept. 13).—There is something very like about this three-part Essanay drama, something that makes it move in a most human way, little scenes added perhaps that contribute to this result. The story has to do with a snow maker who pours his life out for an invention (not disclosed, if it were, the writer would be an inventor and not a scenario writer), and leaves, through the efforts of a young lawyer, about a million and a half in cool capital. In the years that her daughter and her adopted daughter have grown up there is a fortune hunter after the adopted one. When he finds out her real birth he shifts to the other one while the mother arranges a wedding between the lawyer and the adopted girl. Married, the fortune hunter still retains his affection for the other girl and matters are not going very happily in the family at all. Then things come to a head when the lawyer and the fortune hunter grapple and in the scrap the fortune hunter is killed. This ends it with the developments left in the minds of the audience. Beverly Bayne, Lillian Drew and Darwin Karr were among the excellently acting principals.

**The Soul of Pierre** (Biograph, Sept. 15).—"Credit where due" is an adage difficult to follow in the swiftly moving film game, or we should be tempted to inform the producers of Georges Ohnet's famous novel—this is it in three reels—that only last week somebody had infringed on this very subject, the transference of a soul from one body to another. Yet this is by far the better play, graphically telling as it does, a complete story of the novel. It proceeds to first show the successful visit of a young artist to a clairvoyant—crystal gazer, she is also called—and her remedy which he takes. This releases his soul and transfers it into the sick body of his sweetheart. The doctor seeing her cured after pronouncing her dying inquires the cause and tell this to his artist friend, which really starts the story. This artist loves a distracting but heart-breaking actress who jilted him. He is disconsolate and determines to present, likewise, his soul to a sick friend. He chooses instead to walk into the sea, and the effect seems similar, because the soul seems to be transferred and the sick man improves. He at once falls in love with the same actress and is later disgusted with her mercenary behavior—nothing serious however. Then the supposedly drowned man is discovered in Cordoba having been rescued by fisher men. Now that he needs his soul back to love the sister of the man who received the transferred soul, this person falls dead. Then the actress is snubbed and the offering ends. While it may not do to inquire too closely into the transference of souls, the story as told is interesting and makes a nice three-thousand-foot drama done in the best Biograph style.

**The Man in Irons** (Kalem, Oct. 6).—Hamilton Smith's contribution to James Horne's productive activities elaborates this two-reel episode ending the series of mysteries that have surrounded, and been the heart of, the hotel set which was especially designed for the series. Concerning the concluding number of the "Grand Hotel Mysteries" there is little to add. It is staged in a manner entirely up to the preceding pictures for directorial ability, lighting and manner of handling. The story of this offering relates the mysterious coming to the Grand Hotel of a maniac stranger who is locked in a room. The hotel physician and also an alluring adventuress seem very much interested in his presence. The hotel reporter also scents a story and hurls his the rooms. Matters start moving when the hotel doctor is called and when the previously maniac man emerges free and starts to escape with the adventuress. The doctor is found bound to the chair, but the mystery starts to disentangle at once, for the man in charge of the maniac one who escapes proves to be a secret service agent who had in his charge a dangerous counterfeiter. With the aid of the reporter the whole band is rounded up, and the doctor, proved to be the secret head of the entire counterfeiting organization, is shot in a fight that proves that they no longer care much for the elaborate hotel set.

**The Rehearsal** (Biograph, Sept. 14).—The fortunes of a young playwright and something of his love affair in a manner characteristic of this type of people, is the subject of this two reel offering in the Biograph programme. In every way it is a product typical of picture dramas having all the qualifications for successful screen portrayal. As the young dramatist who would make his way in the city, the story opens with his rescue of the orphan daughter of a celebrated actress. He cares for her until his mother and sister can come from the country to adopt her and let her live with him. In the meantime between intervals of being repulsed in his attempt to have his play produced, his feeling for his artist neighbor dwindles until he is not so sure any more that he wants to marry her. Then, quite upset at this turn in his love affair and in his inability to stage his play, he goes back and meets the orphan. Her inherent ability enables her to tell him

just where the play has fallen down and her reading of the big scene wins its acceptance. Then the artist girl steps in again, and by insinuation makes the other girl jealous. So jealous is she that she would stab the young playwright, but finally everything is satisfactorily explained. In the cast were Vera Sisson, Jose Ruben, Kate Bruce, Irma Dawkins, Madge Kirby and G. Raymond Nye.

## LICENSED FILMS

**The Water Tank Plot** (Kalem, Oct. 9).—As staged by James Davis and written by E. W. Matlack this presents Miss Helen Holmes in her last appearance in the Hazards of Helen's episodes, and than makes it one which she is not likely to forget. Despairing apparently of increasing the chances of her death in any one effort this offering increases her dangers by multiplying the number of her hazards. The story of race horses that a crooked band of track followers wish to poison that they may not participate in the races. The action centers around a water tower near the station of the girl telegrapher. After grappling with the man who would throw poison into the tank, and thus poison the horses in the horse car, she jumps to the moving train and warns the man in charge of the horses before they can be watered. While it may not be impossible to point out some improbabilities in the plot, it does bring out to a nicely the possibilities of vigorous action, and that we believe—is what everybody wants. So that, the greatest desideratum having been obtained, there is really very little fault to be found.

**Whitewashing William** (Kalem, Oct. 5).—Two lovers and a spying third party, with whitewash, knot holes and other mediums at hand to annoy one another, furnish the material for this one-reel comedy written and produced by Rube Miller. While the offering does not change much from the slap-stick, flash-back species, the locality changes every once in a while, to lend the plot fresh interest. Bud Duncan and Ethel Teara are among those participating.

**Wearry Goes A'Woooling** (Selig, Sept. 14).—Without the shadow of a flickering doubt these one-reelers that Tom Mix produces are full of cowboy atmosphere. He puts them on himself, selects his cast, and presumably knows a real cowboy, having been one himself. This picture, written by B. M. Bower, has Mr. Mix as a bashful beau whom the other cowboys persuade to meet the new school teacher. Then he engages in a horse race and his steed runs away, dragging him right to the door of the school teacher. They become very good friends, much to the jealousy of the others, of course.

**The Man Who Was Never Caught** (Biograph, Sept. 13).—The man who was never caught begins his one-reel adventures by escaping as the reel begins. His daring flight from two policemen starts the reel to a fine beginning. Nor do events slow up for the thief goes to one of his cabaret haunts where he also chances in with the lady reporter. This smart girl pretends that she is a servant and invites him around for the next night promising to open the door for him. She does and he walks into the many policemen. Then, on the way down the street he performs the seemingly impossible by eluding them. The picture teems with action, and presents a character who promises much for the future. Wray French directed with Joseph McDermott, Mary Malatesta, William J. Butler and Jack Drummer in the cast.

**Hearst-Selig No. 73** (Selig, Sept. 13).—Events pictured in this interesting number include a ship collision and its results in harbor waters; the Boston Labor Day parade; the Newport horse show; a yacht race at the Fair, and also an address by ex-President Taft appealing for Red Cross funds; the Arabic survivors landing at Queenstown; Italian troops celebrating the capture of the first Austrian town; high school lads training in California for military duty; and quite a bit of the troops guarding the Mexican frontier at various points.

**Dreamy Dad, Cowboy** (Essanay, Sept. 15).—The animated adventures of this pen character visualized by Wallace A. Carlson fill part of the reel. This time's adventures inspire Dad with longings to be a cowboy and see him in various phases of a cowboy's heroic activities. On the other end of the reel are some beautiful scenic pictures entitled "Banff," views taken in and around this celebrated Canadian resort. The combination makes an ideal reel for entertainment combined with amusement.

## MUTUAL FILMS

**Everheart** (Beauty, Sept. 21).—Beginning with pure allegory which shows the average heart on its entry to the world receiving some sound advice from the spirits on the other side of the gates, the offering changes gradually to a worldly analogy, but never losing sight of its initial mission. It is deep, it is quite true, and there is nothing that the hardened scuffer may find amusement at. After leaving the more symbolic regions with its white figures and very pretty sets we see Everheart (symbolic of course) married and trying to piece out matrimonial troubles along idealistic lines. It is all quite true, and as we remember very well done. Not only that, but it is need we add, very much out of the usual for pictures of this length, or of any length.

**The Little Lady Next Door** (American, Sept. 17).—The lady who moves next door while the original dwellers across the fence were a widower and his little girl. The intermediate stage develops the acquaintance of the three because the little lady nailing the child, who was then taken in. Not only does the stranger next door, whom the widower thought was the little lady's husband, turn out to be a brother, but to stretch the startling wheel of chance still further he is a specialist, too, and is able to cure the child. Vivian Rich plays the little lady. It is a thoroughly satisfactory offering in every possible way that could be asked, if newness of plot be expected.

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